

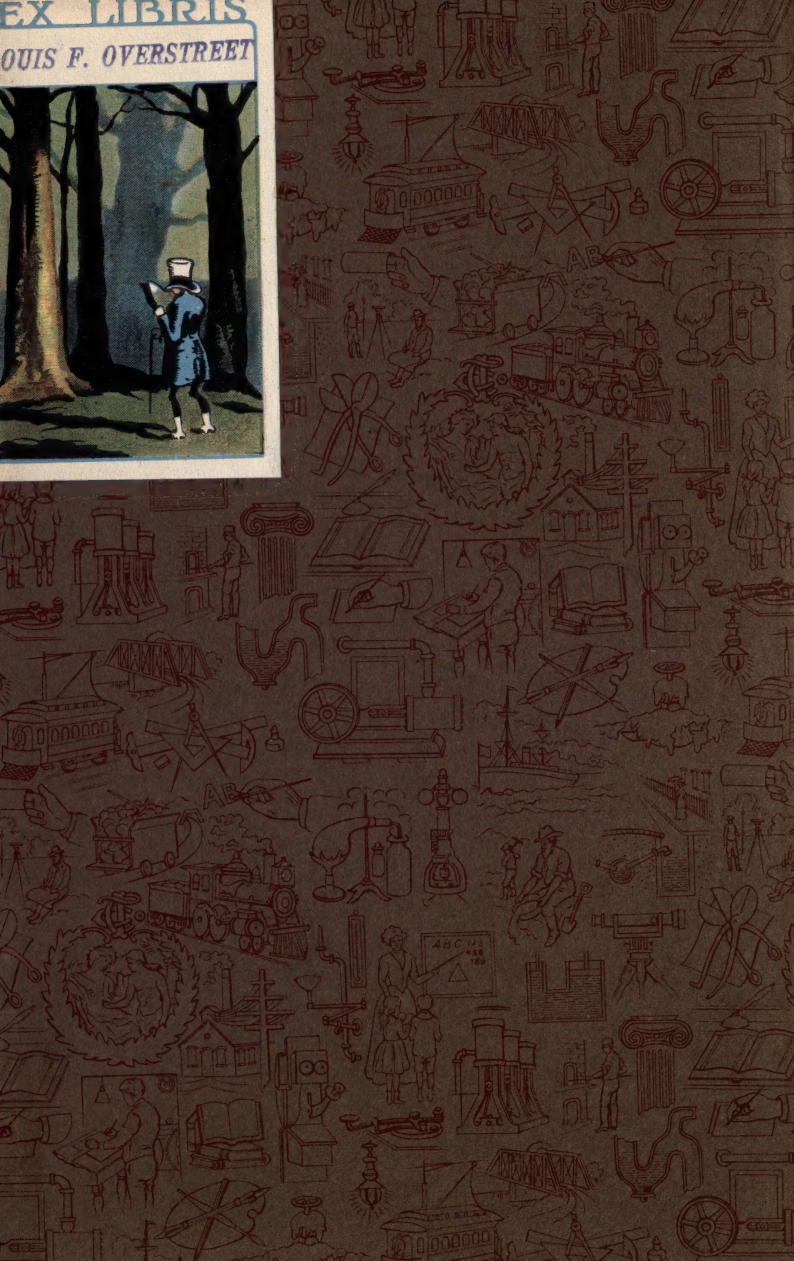
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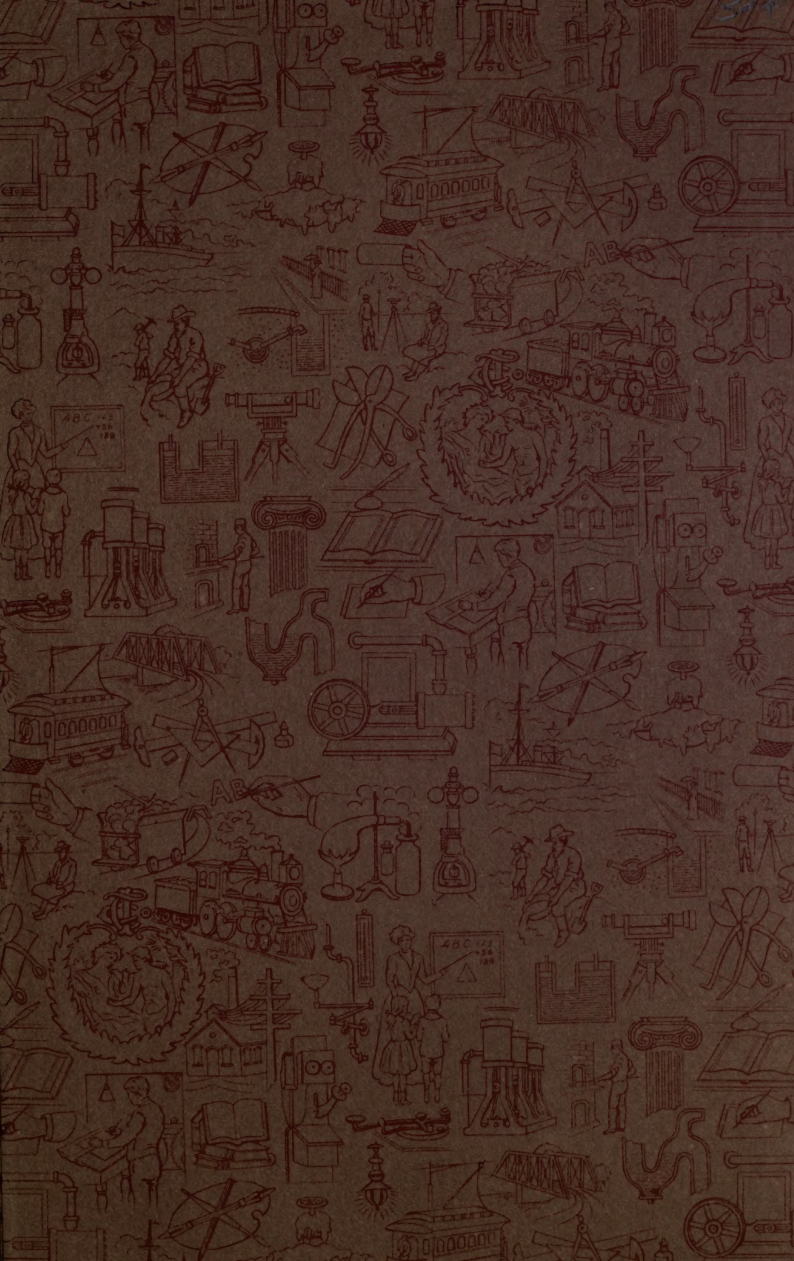


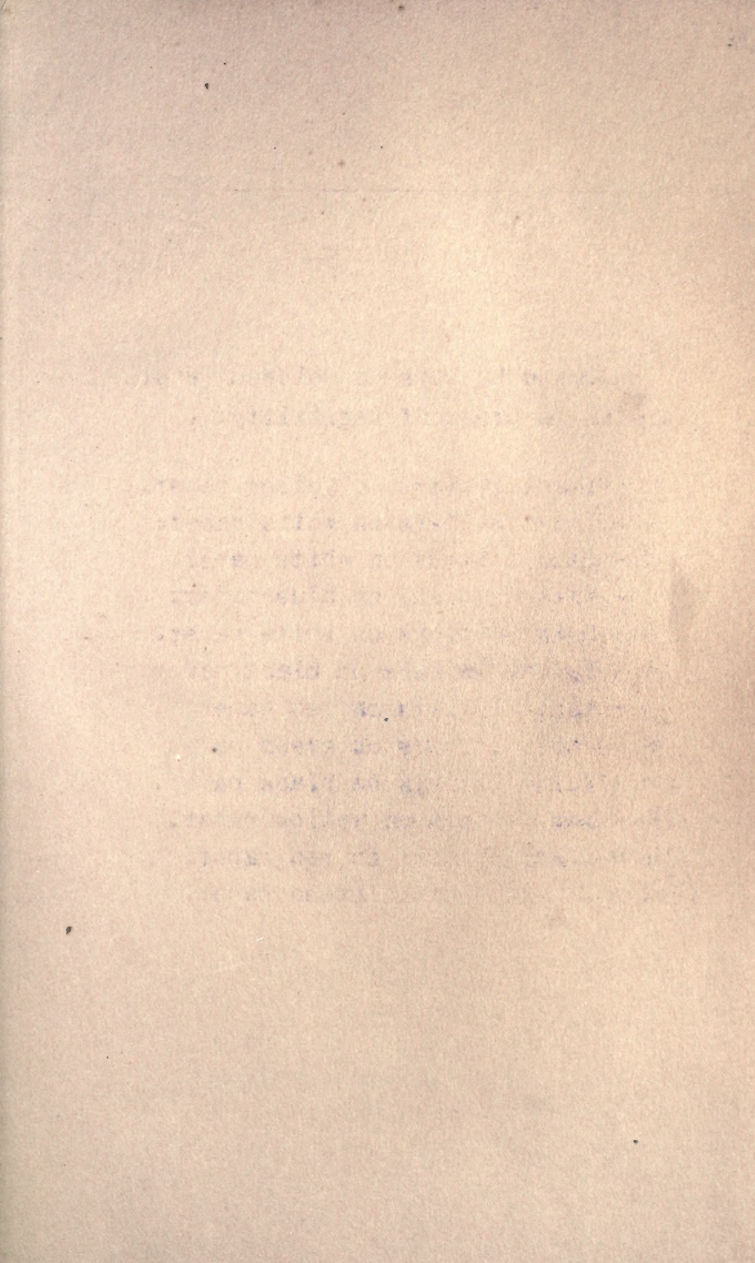
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GENERAL DEFINITIONS
COPY FOR ADVERTISEMENTS
CORRECT AND FAULTY DICTION
PUNCTUATING AND EDITING
TYPE AND TYPE MEASUREMENTS
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PREFACE

Formerly it was our practice to send to each student entitled to receive them a set of volumes printed and bound especially for the Course for which the student enrolled. In consequence of the vast increase in the enrolment, this plan became no longer practicable and we therefore concluded to issue a single set of volumes, comprising all our textbooks, under the general title of I. C. S. Reference Library. The students receive such volumes of this Library as contain the instruction to which they are entitled. Under this plan some volumes contain one or more Papers not included in the particular Course for which the student enrolled, but in no case are any subjects omitted that form a part of such Course. This plan is particularly advantageous to those students who enroll for more than one Course, since they no longer receive volumes that are, in some cases, practically duplicates of those they already have. This arrangement also renders it much easier to revise a volume and keep each subject up to date.

Each volume in the Library contains, in addition to the text proper, the Examination Questions and (for those subjects in which they are issued) the Answers to the Examination Questions.

In preparing these textbooks, it has been our constant endeavor to view the matter from the student's standpoint, and try to anticipate everything that would cause him trouble. The utmost pains have been taken to avoid and correct any and all ambiguous expressions—both those due to faulty rhetoric and those due to insufficiency of statement or explanation. As the best way to make a statement, explanation, or description clear is to give a picture or a

diagram in connection with it, illustrations have been used almost without limit. The illustrations have in all cases been adapted to the requirements of the text, and projections and sections or outline, partially shaded, or full-shaded perspectives have been used, according to which will best produce the desired results.

The method of numbering pages and articles is such that each part is complete in itself; hence, in order to make the indexes intelligible, it was necessary to give each part a number. This number is placed at the top of each page, on the headline, opposite the page number; and to distinguish it from the page number, it is preceded by a section mark (§). Consequently, a reference, such as § 3, page 10, can be readily found by looking along the inside edges of the headlines until § 3 is found, and then through § 3 until page 10 is found.

INTERNATIONAL CORRESPONDENCE SCHOOLS

CONTENTS

GENERAL DEFINITIONS	Section	Page
Classification and Comparison of Advertising	1	1
Classes of Advertising	1	1
Selling Forces	1	3
Persons Concerned in Advertising Work	1	4
Qualifications for Advertisers	1	5
Methods of Marketing	1	8
Plans Followed by Manufacturers and Dealers	1	8
Consumer's Part in Sales	1	13
Details Governing Advertisements	1	20
The Prospective Customer	1	20
The Medium	1	21
The Advertisement	1	22
The Article	1	27
 COPY FOR ADVERTISEMENTS		
General Remarks	2	1
Classes of Copy	2	2
Reminding Copy	2	2
Informing Copy	2	6
Components of Copy	2	11
The Heading	2	11
Subheadings	2	16
Body Matter	2	20
The Price	2	34
The Selling Plan	2	40
Admonition to the Reader	2	40

COPY FOR ADVERTISEMENTS— <i>Continued</i>		Section	Page
Name and Address	2	43	
Use of Scrap Book, or File	2	45	
Copy Writing	3	1	
Useful Suggestions	3	1	
Catch Phrases	3	28	
Copy Summary	3	31	
Examples of Constructing Advertisements	3	31	
CORRECT AND FAULTY DICTION			
Introduction	4	1	
The Pronoun	4	3	
The Adjective	4	10	
The Adverb	4	14	
The Conjunction	4	18	
The Preposition	4	21	
The Verb	4	24	
Miscellaneous Points	4	36	
Common Errors	4	51	
PUNCTUATING AND EDITING			
Punctuating of Copy	5	1	
The Comma	5	3	
The Semicolon	5	6	
The Colon	5	6	
The Period	5	7	
The Interrogation	5	8	
The Exclamation	5	9	
The Hyphen	5	10	
The Dash	5	10	
The Marks of Parenthesis	5	11	
Brackets	5	12	
Quotation Marks	5	12	
The Apostrophe	5	13	
Miscellaneous Marks	5	14	
Capitalization	5	15	
Compounding	5	19	
Style	5	20	
Editing of Copy	5	25	

CONTENTS

vii

TYPE AND TYPE MEASUREMENTS	<i>Section</i>	<i>Page</i>
Type Elements	6	1
Type Features	6	2
Type Measurements	6	4
Display Type	6	8
Body Type	6	11
Measuring Body-Type Spaces	6	16
Borders and Rules	6	24
Dimensions of Advertising Pages	6	26
The Best Uses of Various Type Faces	7	3
Exhibits of Display Type	7	16
Exhibits of Body Type	7	104
Exhibit of Borders	7	114
Exhibit of Initials	7	121
 LAYOUTS		
Introduction	8	1
I. C. S. Ad-Writers' Chart	8	2
Steps in Making a Layout	8	4
Layouts for Complex Advertisements	8	16
Dealing With the Printer	8	18
 PROOF-READING		
Proofs and Plans of Reading	9	1
Marking Changes and Corrections	9	5
Proof-Marks	9	8
Methods of Marking Proof	9	10
Other Important Considerations	9	18

GENERAL DEFINITIONS

CLASSIFICATION AND COMPARISON OF ADVERTISING

1. Definition of Advertising.—The word *advertising* is derived from *advert*, which means “to turn the mind toward.” In a broad sense, therefore, advertising is turning or drawing attention toward something, and in this sense any means used to draw attention toward any purpose is advertising. In commercial usage, the *means* is anything that secures publicity, and the *purpose* is to sell something. The “something” is usually an article of merchandise; but it may be business or professional services, in the case of a printer or a dentist; or manual labor or skill, such as that of a plumber or a carpenter; or the transportation facilities of a railroad or steamboat company; etc. In brief, then, advertising is the art of *selling through publicity*.

CLASSES OF ADVERTISING

2. Advertising may be classified in two ways: (1) according to the territory covered; and (2) according to the method of marketing. The first division includes *local* and *general advertising*, the second includes *retail*, *mail-order*, *general publicity* or *indirect*, and *trade advertising*.

3. Local Advertising.—Advertising confined to one locality such, for example, as a city and its suburbs, or a county, or a given section of a state, is known as **local advertising**. Most retail-store advertising is local.

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4. **General Advertising.**—Advertising not confined to one locality such as a city and its suburbs, a county, or a section of a state, but which may cover an entire state, or several states, or the entire United States, or a number of different countries, is classed as **general advertising**. The advertisements of the National Biscuit Company (Uneeda Biscuit, etc.) and the H. J. Heinz Company (pickles, etc.) are examples of general advertisements.

5. **Retail Advertising.**—When the object is to bring the consumers of one locality to the advertiser's store, or to induce them to telephone their orders to a retailer or to give orders to a retailer's house-to-house salesman, the advertising is called **retail advertising**.

6. **Mail-Order Advertising.**—When, on account of the distance between the advertiser and the consumer, the consumer must send his order by mail, the advertising is known as **mail-order advertising**. This class of advertising usually covers much broader territory than does retail advertising. Some retail stores and manufacturers that do most of their business by other methods of marketing have mail-order departments also. Then there are manufacturers that sell almost exclusively by the mail-order plan; and large firms, like Sears, Roebuck & Company, of Chicago, that sell a great variety of goods by mail.

7. **General Publicity or Indirect Advertising.** When the advertising is designed to influence the consumer to call on a retailer for the article rather than to come to the advertiser for it or to order by mail, it is known as **general publicity or indirect advertising**. The National Biscuit Company and the H. J. Heinz Company do this kind of advertising.

8. **Trade Advertising.**—When the advertising is designed to convince the "trade"—a commercial term used to describe dealers, who may be jobbers, wholesalers, or retailers—that it is to their interest to handle the advertiser's goods, it is classed as **trade advertising**.

SELLING FORCES

9. Relation of Advertising to Other Selling Forces.

Too frequently, advertising is regarded as a selling force that has no relation to the rest of the business—sometimes, as almost the only selling force at the advertiser's command. This is a mistake. There are four selling forces, all closely related: (1) the goods; (2) the consumer (by his recommendations to others); (3) the salesman; and (4) the advertising.

Before advertising, as it is understood today, was thought of, goods were sold by means of the first, second, and third selling forces; but now in few lines of business can the greatest success be attained without recourse to this fourth selling force—advertising. The inherent qualities of the goods produce a certain amount of sales, but what is more important, these qualities induce a user of the goods to recommend them to others. Personal recommendation of an article by a user of it is perhaps the strongest selling force of all. The truism that “the best advertisement is a pleased customer” has a deep meaning; advertising is no magic art to make customers satisfied with shoddy goods or poor store service, and unless both the goods and the service are what they should be, the advertising will necessarily lose most of its force.

The salesman in any line of business is an important selling force, and, because of his personal contact with customers, will always be important. But his field is necessarily limited; usually he can deal with only one person at a time.

Advertising, however, may be considered as a combination of the selling forces of the goods and the salesman, but with multiplied opportunity. By means of picture and description, the goods may be placed before the public eye in connection with a printed argument corresponding to the salesman's personal talk with the customer; but instead of placing this before a single customer at a time, advertising may reach thousands of customers at one and the same time.

Practically the only limit to the number of possible customers that may be reached by advertising is that set by the amount of money the advertiser is willing to expend.

PERSONS CONCERNED IN ADVERTISING WORK

10. In order to understand how advertising work is done, notice should be taken of: (1) the *advertiser*, who may be the manufacturer or creator of the commodity he wishes to sell, or a merchant or an agent, disposing of a commodity produced by some one else; (2) the *publisher* or *controller* of newspapers, magazines, billboards, or some other form of advertising space.

The advertiser's interests may be large enough to warrant the employment of an *advertising manager* to take charge of the advertising work, the advertiser merely exercising a general supervision over his advertising manager's work. In the case of advertisers, such as large department stores, the advertising manager may find it necessary to employ several *ad-writers*, or *copy-writers*, to assist him in the writing of the advertising. The service of the *illustrator*, or *artist*, is frequently required in order to provide proper illustration for the advertising matter; and *engravers*, and *electrotypers* are called on to make plates for printing certain classes of advertising. Advertisements, such as posters, are frequently drawn on and printed from stone, requiring the service of a *lithographer*.

The publisher employs *printers* to set advertisements in type and to operate presses, and usually has *proof-readers* to read the proofs, or preliminary prints, of advertising matter and mark the errors. Publishers also employ *solicitors* or *representatives*, whose business is to sell the advertising space controlled by their employers.

Much of the general and mail-order advertising is done by *advertising agents*, or *agencies*, men or firms, usually of broad experience, that plan and execute advertising campaigns in all their details, and that nearly always receive their compensation in the form of a commission from publishers on the

amount spent by the advertiser. Comparatively little local advertising is attended to by advertising agents. Though the first advertising agents were nothing more than brokers in advertising space, the service of the best modern advertising agencies has reached the point where the advertiser needs to do little except to exercise general supervision over his plans and pay the bills.

In studying the merchandizing part of advertising problems, in addition to the *customer*, or *consumer*, who purchases the commodity, notice should be taken of the *salesman*, who may sell goods in a store or travel from place to place; the *retailer*, or proprietor of a retail store; *wholesalers*, *jobbers*, *brokers*, *importers*, *commission men*, and *sales agents*—commonly referred to as *middlemen*, one or more of whom usually handle manufacturers' products before they are placed on sale in retail stores.

QUALIFICATIONS FOR ADVERTISERS

11. The advertiser that hopes to do the most successful advertising should either have or acquire three distinct qualifications, of almost equal importance, which will be described in detail.

12. First Qualification.—The most important qualification is the ability to study the prospective market for the article or service to be advertised—to gauge, with reasonable accuracy, the existing demand or the demand that could be created, and the competition; to form a fair mental picture of the prospective customers, and to learn their whereabouts, needs, tastes, prejudices, ability to purchase, and manner of reasoning; and to devise an effective advertising and selling plan. The best advertisements will accomplish little or nothing unless the manner of circulating such advertisements is thorough and economical and unless a way is provided by which prospective customers can buy conveniently. The working out of a plan for the marketing of the goods and for advertising them in an effective, economical way

must be done before the advertiser can proceed intelligently to the writing of advertising matter.

"Sizing up" the market and deciding on the selling plan is sometimes easy, and at other times a most complex problem. If the advertiser is a haberdasher with a new stock of Manhattan shirts, he is usually restricted to a selection from five or six methods of notifying prospective customers: exhibiting samples of the new goods in his windows; making an announcement through the newspaper; sending a letter or folder to a mailing list of prospective customers; using street-car cards, posters, or theater programs. The newspaper is ordinarily the mainstay of the retailer, but he is not restricted to it.

But some retailers reach out farther than the immediate community and offer to receive orders through the mails, and the problem grows a little more complex.

The problem of the manufacturer is usually still more complex. Will he offer to sell direct to the consumer or will he sell through retailers (or first through jobbers and wholesalers, then to retailers), and let the purpose of his advertising be only to influence the prospective customer to go to the retailer for the article? Or, will he aim mainly to send the prospective customer to the retailer but at the same time offer to supply direct in case the retailer will not fill the order? Shall magazines, newspapers, car cards, posters, signs, programs, or circular matter be used, or several of these mediums? Is it best to try at the outset to create a demand over the entire country, or to concentrate the advertising in a small section of territory, gradually enlarging this territory? What is the best way to interest retailers? These are problems requiring much judgment and a good understanding of trade conditions. Not all articles can be advertised successfully to the general public. A soap could be; but there would be so few prospective purchasers for a \$125 pneumatic riveting-hammer in any community of 100,000 people that advertising to the general public would not be practical. In the case of the hammer, the advertising would have to be directed exclusively to a special class.

This first qualification necessitates that the advertiser shall study human nature and that, in planning, he will ask himself, "What would appeal to these prospective customers?" rather than, "What would appeal to me?" If he is planning to sell something to women, he must see, in his mind, the particular type of woman he is trying to influence; he must understand her circumstances and her manner of reasoning and learn what plan of selling would be most successful in dealing with her. If he is attempting to sell something to farmers, he must have a correct understanding of farmers and of their probable attitude toward the advertised commodity. It is not always easy to do this. For example, one advertiser trying to appeal to farmers will have in mind the "Uncle Josh" type; another will swing to the other extreme and picture the farmer with his automobile and high-priced piano. Both of these types of farmers exist, but neither truly represents the great mass of farmers.

13. Second Qualification.—The second essential qualification is the ability to study the article or service and to see the features that will appeal favorably to prospective purchasers. This necessitates that the mind shall be kept open to impressions and that the advertiser shall cultivate the keen investigating spirit of the good news reporter. A single feature of an article or a service that might be easily overlooked or undervalued is sometimes the key to successful advertising. A certain revolver that has had extensive sales during the last few years owes its popularity to a lock mechanism that makes it impossible for the revolver to be fired unless the trigger is pulled. It took a keen mind, however, to see that the fear of accidental discharge is what keeps thousands from purchasing revolvers, and that this revolver would overcome that objection to a large degree.

14. Third Qualification.—The third qualification is a reasonable amount of skill in writing, so as to be able to put into clear, concise, well-arranged, interesting language the features about the advertised article or service that will influence people to buy. Along with this ability, there

should be some knowledge of illustration, printing, and engraving methods, and comparative values, under varying conditions, of newspapers, magazines, street-car cards, posters, catalogs, booklets, letters, and other mediums for advertising.

15. Importance of Possessing Qualifications.—It will be seen, therefore, that the advertiser hoping to do the most successful advertising should build up more than the mere ability to “talk in print.” He should have as much general knowledge of a business as any one connected with it, and his knowledge concerning the manufacturing (or buying) department and the selling department should be particularly good.

There are successful advertisers that do not possess all three of the qualifications outlined. All three are not absolutely indispensable. An advertiser that cannot write well, for instance, can employ some one to write for him; but it would be better, nevertheless, if he could do the writing himself, even if he does not always do it.

METHODS OF MARKETING

PLANS FOLLOWED BY MANUFACTURERS AND DEALERS

16. There are five principal ways by which the advertiser can market his goods, depending on whether he is the manufacturer of the goods or a dealer in them: (1) Manufacturer to middleman, then to retailer, then to consumer; (2) manufacturer to retailer, or agent, then to consumer; (3) manufacturer to consumer direct; (4) mail-order dealer to consumer; and (5) retail dealer to consumer.

17. Selling Through Middlemen and Retailers. In former times the manufacturer had no direct dealings with the retailer or the consumer and had to depend entirely on middlemen to dispose of his goods. The consumer had practically no way of learning how, by whom, and of what the

goods he bought were made, and had to rely entirely on the retailer's word. The retailer in turn was wholly dependent on the middleman or his traveling salesman, the drummer. The middleman was the only one in the chain that dealt direct with the manufacturer, and since the middleman controlled the market, he was able to dictate to the manufacturer the kind and quality of goods to be manufactured, and also the price to be charged. Gradually, however, manufacturers began to trade-mark their goods and to advertise to the consumer. This induced the consumer to ask the retailer for a manufactured article by name, which resulted in a demand by the retailer on the middleman and, finally, by the middleman on the manufacturer. The manufacturer in this way secured a hold on the market, and the middleman has become of much less importance, until today he is in many instances only a distributor of the advertiser's goods. A few large manufacturers deal direct with the retailer or sell to the consumer through agents that they appoint, thus cutting out wholesalers and jobbers entirely, but the middleman will always continue to be an important link between most small manufacturers and the retailer.

Since the manufacturer must usually depend on the retailer to deal with the consumer, it is evident that the advertising must be such as to bring the retailer and the consumer together. As already explained, general publicity accomplishes this object.

18. Manufacturer to Consumer Direct.—The form of marketing in which the manufacturer sells direct to the consumer, sometimes called selling from factory to consumer, is employed by the manufacturer of one or a few lines of goods in order to cut out the profits of the middleman and the retailer and to obtain direct control of the market. In spite of the large amount necessary to be spent in advertising such a business, the manufacturer often makes as large net profits as by the old-established, indirect method—sometimes larger profits—and at the same time forms direct relations with each customer.

When the consumer lives at a more or less distant point and the manufacturer sells to him direct, it is evident that such a business is entirely mail order in both its marketing and its advertising methods. This method of marketing is becoming more and more extended in many lines of trade, and is not entirely confined to manufacturers. In some cases, a company will contract for the entire output of one or more factories making a certain kind of goods, and will use the mail-order method of selling this output.

19. Mail-Order Dealer to Consumer.—As in the case of the mail-order manufacturer, the mail-order dealer sells direct to the consumer, but instead of manufacturing the commodities sold, the mail-order dealer buys them from the manufacturers, commission men, wholesalers, importers, etc. In exceptional cases, mail-order dealers manufacture a few goods they sell, but, as the term implies, the mail-order dealer is primarily not a manufacturer, but a retailer by mail. The consumer orders and pays for the goods by mail, and they are forwarded to him by mail, express, or freight. An order may result: (1) from an advertisement, (2) from the advertiser's catalog sent in response to an inquiry, or (3) from a letter sent out to "follow up" an inquiry.

20. Kinds of Mail-Order Dealers.—Mail-order dealers are of two kinds: *specialty mail-order dealers* and *general mail-order dealers*.

21. Specialty Mail-Order Dealers.—Dealers that sell by mail and handle low-priced articles, such as novelties, cheap jewelry, cheap books, and so on, or those who handle merchandise of only one kind, books, for example, are generally classed as **specialty mail-order dealers**. The capital of a company of this sort is usually small, and frequently the business is operated as a side line. The goods are usually obtained from manufacturers or wholesalers that make a business of supplying this type of dealer, and the stock carried is small. Owing to the small capital and the low price of the goods, a firm of this class

usually cannot afford large catalogs, but relies on its advertisements to make sales.

22. General Mail-Order Dealers.—Owing to the immense stocks of general merchandise carried, which distinguishes them from specialty concerns and mail-order manufacturers, **general mail-order dealers** may be regarded as large retail stores that sell from a distance by mail instead of over the counter of the local store. General mail-order houses cater to residents of the country and small towns, and by quoting lower prices and selling many things not obtainable in country general stores, they are gradually getting much trade away from the local retailers.

The first of these general mail-order houses gradually evolved from a small company that sold watches and jewelry by mail into an enormous supply house that carries in stock practically everything that can be bought in any retail store. Because of the large and varied stock and the low prices, general mail-order houses are often called the "farmers' department stores." They are also called *catalog houses*, because they depend largely for their sales on the catalogs sent out in response to inquiries. The advertisements of general mail-order dealers *may* be intended to produce direct orders, but usually the first purpose is to draw inquiries. When inquiries are received, a catalog is sent to every inquirer and is relied on to produce orders.

Sometimes the name "catalog house" is applied to a manufacturer that does mail-order business, since his methods are somewhat similar to those of the general mail-order house.

There are only a few large companies of the general mail-order variety, but there are many small ones that may be regarded as intermediate between the specialty mail-order company and the general mail-order company.

Many mail-order advertisers have a system of "following up" their catalogs with a series of soliciting letters.

23. Retailer to Consumer.—The way in which the retail dealer disposes of his goods is too familiar to need any explanation. This method of marketing is similar to

mail-order methods in that the consumer buys direct from the advertiser, but differs from it in that the purchase is made by the consumer in person instead of by mail. Another difference is that the retailer usually appeals to the local public only, while the mail-order advertiser generally covers broad territory.

The retail advertiser's general aim in many cases is not so much to sell the particular goods advertised as it is to promote business as a whole. The advertised article serves as a magnet to draw people into the store. It is then the salesman's duty to sell additional goods, thus insuring a good total profit. Of course, many times it is particularly desired to sell the advertised goods, but if the sales stopped there in every case, the profits as a whole would be small. So well is this fact realized that many retailers, particularly department stores, often sell goods at little or no profit, and sometimes at less than cost, simply to serve as "leaders" to get the crowd into the store. Once in the store, enough other goods will often be purchased at regular prices to make the advertising a paying investment, or a single purchase may be so satisfactory that a new regular customer will be gained.

Retail advertising also serves to mold public opinion, so that the advertiser will get a reputation for progressiveness, for fair dealing, for selling good merchandise at fair prices, etc., and these have an important bearing on the business in general. Naturally, it is of the utmost importance that the impression created by the advertisements shall be supported by the goods themselves and the store service, so that the customer will patronize the store continually.

24. The department stores of the large cities represent the highest development of the retail method of marketing. Outwardly, such a store is merely a huge establishment that sells a great variety of merchandise; in reality, it is a collection of practically separate stores or departments—in some cases more than 100—under one general management.

In a strict sense, the name *department store* applies only to a store that carries practically all classes of goods; but in some instances a store that handles only one general line, dry goods, for instance, grows to great size, adopts the department plan, and is called a department store. In fact, there is no definite dividing line, and the gradations between the department store and the small retail store dealing in only one kind of merchandise are many.

In the smaller towns and country districts, stores that carry a great variety of merchandise are called "general stores" rather than department stores, because there is no separate management of departments.

25. Combination Methods of Marketing.—It must not be concluded from the foregoing paragraphs that the methods of marketing and of advertising are always kept distinct, for such is not the case. As previously mentioned, many manufacturers that dispose of their goods through retailers also maintain mail-order departments. Retailers, particularly department stores, often conduct such departments. General mail-order firms sometimes operate retail stores. In a few instances, manufacturers operate retail stores for the sale of their entire product, or a part of it; the Regal Shoe Company does this. Hence, the advertising of such firms, as well as their marketing, may be a combination of two methods; in fact, their advertisements may be so written as to appeal to two classes of buyers at once.

CONSUMER'S PART IN SALES

26. It takes two to make a sale—the seller and the buyer. Hence, in addition to the advertiser's method of marketing, the consumer's part in the sale must be considered. It is not enough for the advertiser to tell the consumer about the goods; the consumer must make the effort to obtain them. Naturally, it is important that this action on the consumer's part shall be as easily performed as possible, and that he be strongly urged at the proper point in the advertisement to take the desired step.

CONSUMER'S PART IN THE INDIRECT SALE

27. In an indirect sale, the consumer gets the article at the local retailer's store. To make this easy, the general advertiser usually aims to have his goods widely distributed among retailers. This fact is made known in advertisements by such phrases as "At all dealers," "For sale everywhere," "Ask your dealer." Since general advertising does not depend on immediate sales, sometimes not even such suggestions as these are given, the reader being left to infer that the article is so well known and in such demand that it is carried in stock everywhere.

If the goods are not widely distributed, as is often the case with a new product, the advertisement may read, "If your dealer hasn't it, send to us for sample"; or, if the article is of such a nature that sampling is impracticable, the advertisement may read, "If your dealer hasn't it, we will send it to you on receipt of price." The latter case closely approaches mail-order advertising so far as the first sale is concerned. However, the purpose in such a case is not to build up a mail-order business, but simply to enable the consumer to get the goods easily and at once while the desire for them is strong and to influence the retailer to place an order. As soon as the local dealer puts in a stock of the advertised goods, sales are made through him in the regular manner. The Gillette safety razor was originally sold almost altogether by mail, but as soon as dealers generally were induced to handle it, the mail-order method of selling was abandoned except for reaching prospective purchasers who could not go to a retailer.

A combination general and mail-order advertiser, that is, a dealer that makes a practice of selling both through the retailer and by mail, would make some such suggestion as, "Get it at your dealer's, or we will forward it to you on receipt of price."

Sometimes, the general advertiser sells his goods through special agents. The largest retailer in each town or locality, or the one with whom the most advantageous arrangements

can be made, is usually appointed sole agent for that particular territory. The consumer is then instructed, "Go to our local agent." Sometimes the list of local agents is given in the advertisement. This list, in the case of newspaper advertising, may be made up of a number of retailers in one territory. In magazine and trade-paper advertising, the list is usually composed of agents or retailers from different cities.

28. The general advertiser occasionally uses his advertisements to further the marketing of his product in another way. The consumer is urged to "Send 4 cents in stamps (or, so many wrappers or labels taken from the goods) for a book of dainty receipts"; or, to "Send us name and address of your dealer and we will mail you our new calendar (or booklet or sample)." Consumers' names obtained in this manner and from requests for the goods direct, are used by the general advertiser to prove to retailers that are reluctant to carry the goods in stock that a demand for the goods already exists. The names serve as an entering wedge to force retailers to buy a supply. Sometimes, if retailers will not purchase a stock outright, goods are shipped "on consignment" to be paid for when sold, or to be returned if not sold. The retailers' names obtained through replies to advertisements are used either to make up mailing lists of local dealers or to check lists already made up.

CONSUMER'S PART IN THE MAIL-ORDER SALE

29. In mail-order business, the greatest obstacle to overcome is the natural hesitancy the consumer has in buying any article without first having seen it. This drawback is not so great as formerly, however, because the public is becoming more and more accustomed to dealing by mail and to placing greater confidence in advertising. Whenever the price of the article is at all high, however, it is always advisable to make some arrangement whereby the purchaser can get a better idea of the article and the advertiser's

methods of doing business than can be given in an advertisement. A few of the common arrangements are outlined in the following paragraphs.

30. Since goods sold by the specialty mail-order dealer are usually low-priced, no special arrangement is necessary, and the suggestion to the customer reads something like, "Send 10 cents (or whatever the price may be) in stamps or silver."

The general mail-order house and the mail-order manufacturer, however, may ask the consumer to do one of several things.

31. Sending Money With Order.—General mail-order dealers usually request that money be sent with orders if the article is comparatively low in price and if it is possible to give an adequate idea of the article, the terms, etc., in the advertisement. If the price is more than one dollar, however, mention is usually made of a booklet or a catalog that gives further particulars. Unless the instalment plan of payment is offered and the buyer has an opportunity to see his purchase by paying a small sum down, he is not likely to order something that costs five or ten dollars until he learns more particulars than an advertisement of ordinary size affords.

32. Sending for Catalog or Booklet.—The advertisement that invites the reader to send money but at the same time offers a catalog or booklet in case further information is desired before the order is sent, usually effects some direct sales from those who have confidence in the advertiser or do not care to know more about the goods. At the same time, this method enables the "doubting Thomases" to get all additional information that may be desired. Again, it may be impossible to give all necessary information within the scope of an ordinary advertisement, and a catalog or a booklet is therefore a necessity. In the case of high-priced articles, it is frequently impossible to close a sale by means of the advertisement alone, and it is not the best plan to try to do so. For instance, no person

is likely to order a piano or a suit of clothes merely from reading an advertisement. In such a case, the purpose of the advertisement would be only to interest, not to close the sale. When interested, the reader will send for the catalog, and the aim of the catalog will be to close the sale. Very often, in addition to sending a catalog, the dealer will have an agent or a representative call on the inquirer.

A catalog or a booklet forms an essential part of nearly every mail-order enterprise, and is sent to every one that answers an advertisement, whether a request for the literature is made or not.

33. Selling Goods C. O. D.—The plan of buying goods C. O. D. (collect on delivery) with the privilege of examination at local express or freight office, enables a purchaser to see the article before buying. The expense is usually borne by the advertiser if the article is not satisfactory, for in that event he agrees to pay transportation charges both ways.

34. Selling Goods on Trial.—The scheme of selling goods on trial is a strong one, because the consumer is enabled to examine the article thoroughly and to test it by actual use. The advertiser usually agrees to refund the price paid if the article proves unsatisfactory.

35. Offering Sample.—In case the goods permit of sampling, the general mail-order dealer or manufacturer can effectively use the plan of submitting samples. As a general rule, a sample, if the goods are attractive, is more convincing than mere description.

36. Goods on Trust.—In some cases, advertisers are willing to send their goods on request ("Send no money," etc.). A small deposit is usually required, however, as evidence of the prospective buyer's good faith, and also to cut off any requests due to idle curiosity rather than a desire for the goods. The deposit is refunded in case no sale is made, but is applied to the total price if a sale results. Many advertisers have plans of determining whether or not

a prospective purchaser is reliable before sending out goods on "trust" arrangements.

37. Methods Used to Hasten Replies.—When the mail-order advertisement has convinced the reader of the desirability of the goods and has shown how easily they may be obtained, there are still two obstacles to be surmounted. These are the tendency to delay and the aversion many people have to writing letters, particularly business letters.

There seems to be a natural tendency toward putting a thing off until tomorrow or some other more favorable time, and the advertiser knows that in most cases, when the reader puts off inquiring, it results in loss of interest and failure to inquire at all. Hence, at the close of the advertisement the advertiser tries to get the reader to reply at once. "Write today," "Don't delay, write now," etc. are familiar forms of admonitions.

38. The dislike of writing letters often arises from ignorance of how to write a letter properly. Many advertisements, therefore, close in this way: "Simply send us a postal saying, 'Send me your catalog No. 6.'"

Some firms print a coupon in each advertisement, and thus make it a simple matter for the reader to order or to send for a catalog. All that is necessary is to fill in a few blank lines and mail the coupon; no letter is needed.

From the advertiser's point of view, the coupon is very valuable, since it provides desired information about the customer (such as full name, address, etc.); also, if a "key" of some kind, such as a letter or a number, is put on the coupon, it will show which advertisement or publication brings the inquiry or the order. The experience of mail-order advertisers shows that the coupon method is an effective way of increasing inquiries. In some instances, the use of a coupon has increased inquiries 50 per cent. A variation of the coupon idea is to ask the reader to cut out the entire advertisement and send it along with the letter asking for particulars.

CONSUMER'S PART IN THE RETAIL SALE

39. Retail sales are usually made in the store, but they may be made by telephone or at the consumer's house by an order clerk. In any case, the consumer's part in the sale is to get in touch with the retailer. In the retail field, the advertiser and the retailer are the same individual, and the sale is a direct transaction between the consumer and the advertiser in person, or his salesman.

In addition to advertising his goods, the retailer may offer, as inducements to cause the consumer to trade with him, various features of his store service that make shopping easy and pleasant. These features include quick service, accessibility of store and its departments, careful attention to telephone orders, free delivery of purchases, trading stamps, etc.

The retailer may supplement his advertising in newspapers, circulars, street cars, etc., by attractive *window displays* and *show-cards*. He may also have *demonstrations* in his store; that is, have some one demonstrate the use or quality of a certain article.

Most retail purchases are either cash transactions or on the monthly account basis, but many stores now urge the opening of credit accounts. "Pay a little at a time," "A few dollars now and then," and similar ideas prove attractive.

DETAILS GOVERNING ADVERTISEMENTS

THE PROSPECTIVE CUSTOMER

40. The salesman deals with one customer at a time, but the ad-writer deals with thousands. The simplest way to deal with those to whom the advertisement is addressed, is to consider them as a composite prospective customer and to write as if a single person were being addressed. Before this can be done, however, a careful study of the prospective customers must be made, and their leading characteristics, habits, needs, prejudices, and manner of reasoning determined. Then the ad-writer should keep in mind an imaginary person that possesses all of these characteristics, habits, needs, etc., and address him.

41. The nature of the article to be advertised usually determines the class of people to whom the advertisement should be written. If the article appeals to the public in general—rich and poor, men and women, city man and country man—the ad-writer's task is comparatively easy, for it is simply necessary to keep in view general characteristics that are possessed by most classes of people. When advertising to a special class, however, all the characteristics of that class should be considered with special reference to the proposition in hand.

The advertising man employed by a firm selling to one special class of people, such as farmers, can study this particular class thoroughly. He should get all the general information possible, and should study replies to advertisements and correspondence with customers. Talking with customers, listening to conversations between salesmen and purchasers, etc., will also prove valuable.

The advertising-agency ad-writer, who writes advertisements for many firms and about a great variety of goods intended for many different classes of people, has the hardest task of all ad-writers, for the reason that it is not always possible for him to study, at close range and from every point of view, the people that should buy the advertised article. A more or less thorough application of this "composite-customer" idea, however, can be made in any case, and it will tend to increase the effectiveness of the advertisements.

THE MEDIUM

42. Definition of Advertising Medium.—A *medium* is an agency, or intermediary, through which a person acts. Hence, an **advertising medium** is simply a means of conveying the advertising message. In a broad sense, the term may include anything used to attract attention to goods for sale. According to this interpretation, therefore, store signs, show-cards, counter and window displays, etc. are advertising mediums. In the restricted meaning, however, medium is a term applied only to (1) newspapers, (2) magazines (this division includes class papers, such as magazines for civil engineers, printers, farmers, etc.), (3) street-car cards, and (4) posters and painted boards. Mediums other than these four classes are sometimes called *supplemental advertising mediums*, because they are used, as a rule, to supplement the principal mediums. Catalogs, booklets, letters, theater programs, and moving signs are ordinarily in the supplemental class.

43. Selection of Mediums.—Each of the classes in the preceding list of mediums may be further subdivided into smaller groups, every one of which has characteristics that separate it from other subdivisions of the same class. Finally, each separate medium, such as a certain newspaper or magazine, differs in one or more particulars from all the others. The advantages and disadvantages of a medium should be studied with care before a decision is made as to

its value as a means of reaching prospective customers. The advertising man should know for what medium the advertisement is intended before writing it, for not until he knows this and understands the character of the class that the medium reaches can he do justice to his ad-writing work.

Millions have been wasted because of the injudicious selection of mediums. Farm magazines are no more the proper mediums for the advertising of high-priced touring automobiles than are city dailies for the advertising of farm fertilizers. In selecting mediums, the advertiser should not be guided by what he sees and reads, but should ascertain what his prospective customers see and read, how many of them see and read any given medium, and whether such medium is seen and read under circumstances favorable to the good effect of the advertising.

Mail-order advertising is conducted principally through general magazines, class magazines, and newspapers of large circulation.

General advertising is conducted through general magazines, some class publications, newspapers, street-car cards, bill boards, etc.

Retail advertising, being intended to reach local territory only, is usually conducted through local newspapers, supplemented by street-car cards, painted boards, etc.

THE ADVERTISEMENT

FUNCTIONS OF ADVERTISEMENTS

44. The Advertisement as a Salesman.—It is frequently said that an advertisement is "salesmanship in print." This is strictly true only in mail-order advertising, and then only when the sale is made entirely through the advertisement. Most advertisements are salesmen in only a limited degree; usually, the purpose is to get prospective customers sufficiently interested to take some definite step toward investigating or obtaining the goods. This step may

be more or less conclusive, according to the result desired by the advertiser, but the actual making of the sale is usually effected by an additional selling force, or "closer." In the case of general and retail advertising, the closer is the salesman of the retail store. In the case of mail-order advertising, the advertisement is the closer if the sale is made without the use of catalog or "follow-up" matter. Ordinarily, the mail-order closer is the catalog sent in response to the prospective customer's inquiry, or the letter or circular sent out to "follow-up" the catalog.

45. Chief Functions of a Complete Advertisement.

A complete advertisement, to be most effective, should (1) attract favorable attention and awaken interest; (2) create desire; (3) carry conviction; (4) inspire confidence; and (5) influence the reader to buy.

46. Attracting favorable attention and awakening interest are accomplished by appropriate headings, by attractive, informing illustrations, and by good typographical display.

47. Creating desire is accomplished by appealing to the senses of sight, hearing, taste, smell, and touch, as well as to the desires, needs, sentiments, emotions, and prejudices of the reader.

48. To carry conviction, the advertisement should appeal to the reader's reason—should show by logical information and argument why he should buy, and should answer the objections in his mind as to the necessity or desirability of the article or service.

49. Confidence is inspired by an earnest style and the avoidance of extravagant claims.

50. Influencing the Reader to Buy.—If the work thus far has been well done, and the article has merit, the reader may be induced to buy or to investigate further by stating the price; by explaining why it is a proper price; by giving the terms of payment, if necessary; by offering to send a booklet or a catalog that will give the price, terms,

and further information; and, finally, by stating who has the article and where it can be found, that is, the firm name and address. Such special information as the telephone number, free-delivery offer, etc. should follow. Usually, some suggestion is made near the end of the advertisement to induce the reader to act. The following are common examples of these suggestions: "Ask your dealer," "Send us your order," "Send for catalog," "Fill out and mail the coupon. Do it now," "Come in and see this piano."

51. Complete and Incomplete Advertisements.

An advertisement that possesses all of the preceding functions may be called a **complete advertisement**. But every advertisement does not possess all of these functions.

¶ There is a professional and dignified appearance about a letterhead that is printed on

Old Hampshire Bond

"Look for the Water Mark"

¶ Made in white and in fourteen tints—firm, strong, fine, lasting, proper.

Any good printer will show you Book
of Specimens

FIG. 1

For example, an advertisement of the general-publicity kind may have only the first and second functions, and, to a certain degree, the fifth. The object of such advertising is merely to attract attention to a statement, idea, trade mark, or name, and by doing this repeatedly to arouse interest and to cause the reader to keep the article in mind. See Fig. 1. Eventually, when the reader is in need of such an article, he will probably remember the advertised name, or trade-mark, etc., and a purchase will result. Of course, such an advertisement may produce immediate sales, but the sales from

this kind of advertising will usually be more from an already formed but latent desire than from anything contained in any one advertisement.

Another exception regarding the functions of the advertisement is the mail-order advertisement designed to produce inquiries or requests for a catalog or a booklet. Such an advertisement possesses only the functions of attracting

Before Going Abroad Learn a Language

If you contemplate going abroad, learn to read, write, and speak correctly the language of the people you are going to visit—French, German, or Spanish.

By means of the Language System devised by the International Correspondence Schools, you can do this easily in your own home, and in a very short time. The I. C. S. Phonograph Records reproduce the native teacher's voice with marvelous accuracy. With a very little practice you can learn all the phrases necessary to make your wants known; to carry on a conversation; to travel in France, Germany, or Spain with ease and comfort. Indorsed by the French, German, and Spanish Embassies at Washington. Don't hesitate to write for fear you will fail. *Get the facts at once.* Free on request.

INTERNATIONAL CORRESPONDENCE SCHOOLS, Box 962, Scranton, Pa.

FIG. 2

attention, awakening interest, creating desire, and making the reader decide to investigate. A good example of this type of advertisement is shown in Fig. 2.

COMPONENTS OF AN ADVERTISEMENT

52. Most advertisements are composed of three general parts—*copy*, *display*, and *illustration*.

53. *Copy*.—In a strict sense, *copy* means manuscript or printed matter to be set up in type. Loosely speaking, however, *copy* may be applied to all the reading matter of a printed advertisement, if it is considered as being simply a piece of literary composition. If the *copy* is regarded as a specimen of printed work, *type matter* is the proper term to use. *Type matter* includes *display matter*—words set in

a type that contrasts with the ordinary reading-matter style—and *body matter*, or *text*—the body of the advertisement, which is usually set in ordinary reading-matter type. In Fig. 2, the words "Before Going Abroad Learn a Language" and the line at the bottom, "International Correspondence Schools, Box 962, Scranton, Pa.," constitute the display. The remaining matter is body matter, or text. The entire wording of the advertisement is comprehended in the word *copy*. Effective advertisements are frequently referred to as "strong copy," and the term *copy* is sometimes applied to all the printed matter of an advertising campaign.

54. Display.—The **display** of an advertisement, construing the word *display* in its strict printing-house sense, is that part of the advertisement which is set in display type; but for the sake of clearness *display lines* is a better term to employ when referring to lines set in a prominent type.

In a loose sense, display means the arrangement of the dark and light portions of the advertisement to get proper contrast between them, so that the advertisement will attract attention and its important features will be most prominent. This contrast may be effected by the use of colors of varying depth and brilliancy, as in lithography and color printing; but, ordinarily, contrast is brought about by the arrangement of the black (heavy-faced type) portions and the gray (light-faced type) portions of the printed matter.

The completed arrangement of the various portions of the advertisement may be called the *display plan*.

55. Illustration.—In advertising, the word **illustration** is applied to anything in the nature of a picture—anything, in fact, that is not made up of type matter, rules, and borders. *Typographical ornaments*, which are more or less conventional ornaments made by type foundry, are on the dividing line between type matter and illustrations, but are usually considered as belonging to the former class.

The word *cut* is often used synonymously with illustration. Strictly speaking, however, a cut is the metal or the wood plate from which an illustration is printed.

THE ARTICLE

56. Importance of a Knowledge of Selling Points.

A **selling point** is any quality, or attribute, of the article or service that will make people want to buy. An exhaustive study of the selling points is of the utmost importance. It is true that an advertisement may be written from a superficial knowledge of the commodity to be advertised, but in most cases such an advertisement, attractive and skilfully worded though it may be, will possess little selling force, or at least not the maximum amount. Only after a thorough consideration of its selling points is an ad-writer qualified to present the article to the public properly. The ad-writer should endeavor to obtain a complete knowledge of every point that would influence a possible customer to purchase, as well as everything connected with the nature of the package, process of manufacture, plan of selling, etc. that has a bearing on the selling points; in other words, he should get a thorough understanding of the commodity from the *view point of the prospective customer*.

The knowledge thus obtained should be arranged in logical order, and should be carefully sifted until only the important points are left. These main selling points should then be used as the foundation, or core, of the copy for the advertisement or the series of advertisements that are to be written.

This plan of analyzing each article for which an advertisement is to be written will insure that no one of the important selling points is overlooked, and in many cases will furnish material for a number of advertisements. If followed carefully, this plan will also enable the ad-writer to pick out the most important qualities, or attributes, of any article almost instantly.

57. Kinds of Selling Points.—**General selling points** are those possessed by a certain class of goods as a whole. The general selling points of men's ready-made clothing, for example, are *style, fit, quality, and price*. These

points should always be kept in mind when advertising this kind of clothing, and should be given proper emphasis.

Additional, or special, selling points should be used to reinforce the general selling points. These special points are the ones that belong particularly to the article in question. For instance, in advertising a certain ready-made spring overcoat, the four general points just mentioned should be supplemented by special points that give the reader a clear idea of the excellencies of that particular coat. To illustrate: In Fig. 3, the advertiser simply mentions the fact that his goods possess the general, or fundamental, selling points. In Fig. 4, however, it is clearly shown just what claim the overcoat has to the general selling points, and at the same time the reader is given a good idea of *this* coat and of how it differs from others and is superior to them.

The Jason Top Coat

A stylish, high-grade garment in every way. Sure to please the careful dresser that wants fit and quality combined with reasonable price. Price, \$16.50. It will pay you to investigate.

FIG. 3

The Jason Top Coat

An easy, loose-fitting garment whose style cannot be excelled by best custom tailors. Designed and made by experts in our own shops. Every coat has a close-fitting collar and is guaranteed to hold shape. Odd sizes as well as regulars; slims and stouts in abundance. Made up in the dark-gray Oxford now so popular, and silk lined. Every yard of material selected with great care.

Compare the Jason with any \$20 coat made. Our price, \$16.50.

FIG. 4

58. Analysis of Selling Points.—The following list of selling points is given to aid the ad-writer in making a careful and complete analysis of the subject of his advertisement. The list is not complete. In fact, it would be practically impossible to compile a list that would cover all the selling points of every commodity. The ad-writer will therefore find it necessary, after checking off the points in

the list that apply to the article or service, to supply additional or special selling points.

Appearance: high grade? ornamental? neat? graceful? pleasing? stylish? attractive? inviting? substantial? massive? rich? smart? handsome? unique? antique? modern? improved? new model? exclusive pattern? newest goods? shape? texture?

Style: new? old? sensible? simple? conservative? ornate? European? oriental? length?

Fit: comfortable? guaranteed? perfect? good? ready to wear? custom made? like a glove? quarter sizes? large assortment? adjustable? expert tailors? alterations free?

Comfort: restful? soothing? soft? firm? easy-running? noiseless? warm? cool? breezy?

Convenience: prompt service? open evenings? always ready? handy? light? adjustable? makes spare moments count?

Flavor: delicious? delicate? good? appetizing? savory? fine blend? mellow? careful curing?

Taste: tempting? spicy? sweet? cool? hot? tender? juicy? fresh?

Aroma: aromatic? fragrant? delicate? pungent? pleasing?

Color: brilliant? delicate? warm? quiet? tasteful? harmonious? fast?

Sound: clear? harmonious? sweet? soft? flute-like?

Touch: smooth? polished? silky? soft? hard?

Weight: heavy? light? solid?

Size: large? small? medium? long? short? wide? narrow? variety of sizes? handy size? takes up little room?

Quality: good? best? better than the average? high for price? none better?

Material: high grade? selected? good? imported? domestic? guaranteed? fashionable? rare? best that money can buy?

Workmanship: good? best? superior? expert? high-priced? hand made? home made? union made? guaranteed? manufacturer of long experience?

Durability: lasts a lifetime? guaranteed for a year? protected against decay? never wears out? outlasts several cheaper articles? cannot be broken?

Strength: tested? guaranteed? seasoned? protected against accident? extra heavy? braced? double thickness? superior tempering?

Healthfulness: natural food? predigested? whole wheat? strengthens nerves? makes pure blood? brings bloom to cheeks? drives pain away?

Safety: children can use it? protected against accident?

Utility: needed daily? every one needs it? useful for many purposes?

Reliability: guaranteed? free trial? indorsements from users? sold by best dealers? time-tested? capital? reputation? length of time in business? bank references?

Purity: tested? guaranteed? chemically pure? absolutely pure? home made? clean factory? careful packers? government inspected? fresh? air- and dirt-proof package? no harmful preservative or coloring used? not adulterated?

Economy: saves time? saves work? saves money? saves space? saves worry? saves doctor's bills? saves health?

Investment: profitable? safe? large dividends? increasing value? provides for future? makes one safe? can be resold or borrowed on quickly?

Pleasure: entertaining? improves health? affords relaxation? courteous service?

Education: increases earnings? improves culture? makes life more enjoyable?

Price: low for this quality? odd sizes or limited number make low price? low price on account of large number bought or superior manufacturing facilities? low price on account of buying out of season or late in season? special price on account of being slightly soiled or marked? no higher than that of inferior goods? reasonable? exceptional? introductory? special now—will advance soon? good investment?

Selling Plan: at all dealers? at local agent? sample on request? representative will call? demonstration at store? free catalog or booklet? goods sent on receipt of price? C. O. D. with privilege of examination? goods sent on trial? freight or express paid? money back if dissatisfied? free delivery? telephone or telegraph orders accepted? instalment plan? discount for cash? trading stamps? profit-sharing coupons? premiums?

ADDITIONAL, OR SPECIAL, SELLING POINTS

59. The points in the preceding list are merely suggestive. It is not intended that the ad-writer shall try to make

up his copy with just the words of the list, but that he should check the words and statements that apply to the commodity to be advertised *and then write the facts that they suggest*. For example, under Material is the word *selected*; but instead of using the words *selected material* in the copy, tell what the material is. If farm wagons are being advertised the words *thoroughly seasoned hickory* are more definite and much stronger than *selected material*. Specific facts are always better than general claims. Therefore, instead of writing that the article is *handy, strong, durable, or superior*, try to tell why it is handy, strong, durable, or superior. Instead of claiming that a wagon is the "strongest ever built," state—if it can be done truthfully—that the wagon stood a dead-weight test of four tons before leaving the factory.

Neither is it intended that an advertisement shall include all the descriptive terms that apply to the article or service. Do not make it an invariable rule to include all the selling points in one advertisement. It is often best to include all the selling points in one advertisement, but sometimes where there are many selling points, it is better to have a series of advertisements with one or two strong points in each.

Use the analysis list merely as a means of assembling all the selling points. Then use good judgment in deciding what part of this material should be included, and try to have the order of arrangement as logical as possible. The logical arrangement of a complete advertisement is described in Art. 45.

When an ad-writer is experienced, he will be able to make his analyses mentally, but while studying, it is best to follow the method here described.

60. How to Obtain Information About Selling Points.—Information about selling points may be obtained from a variety of sources, as follows: (1) From the manufacturer of the article; (2) from the manufacturer's catalog; (3) from the traveling salesman that sells to the dealer; (4) from the buyer for the retail store; (5) from the dealer or salesman that sells the article; (6) from a user of the

article; (7) from a talk with some one thinking of buying such an article; (8) from the ad-writer's personal knowledge of or experience with the article; (9) from a study of the article itself; and (10) from a study of descriptions of similar articles in advertisements, general mail-order catalogs, etc.

The first five sources stated are of great assistance, particularly if the ad-writer is not familiar with the article. These sources, however, are by no means entirely reliable or sufficient, for the reason that the persons mentioned (in the case of source 2, the writer of the catalog) may be so thoroughly imbued with a knowledge of the goods from their inside view point that they cannot look at the matter in the same way as the consumer. Hence, sources 6, 7, 8, and 9 should always be utilized, if possible. Lastly, a study of descriptions of similar articles will sometimes give the writer a good idea of the general selling points of an article.

61. Though a study of the article to be advertised is extremely important in practical work, in writing the advertisements required in succeeding sections, it may not be possible in every instance to study the article itself. In such cases the facts given in the text should not be relied on entirely as a basis; neither should catalog descriptions. By so doing, the great benefit that comes from investigating a subject and discovering the features that will appeal to prospective customers would be lost. Suppose that the problem is to write an advertisement to sell a lot of women's suits. If the ad-writer will talk with his wife, his mother, his sister, or some other woman that shops, he can get a great deal of information about style, quality, price, etc., and, what is just as important, he can get a woman's point of view on the subject. Perhaps he can even see a suit that has been recently purchased. This practice of questioning purchasers, users, or salesmen of articles is broadening.

Success in advertising depends largely on the ability of the ad-writer to go ahead on his own initiative and get the information needed. The work of the ad-writer is much like

that of a newspaper reporter. The editor says to the reporter: "A man supposed to be Congressman Blank was shot at the Hotel Grand a few minutes ago. Take the assignment." The reporter will proceed to gather all the information available, but will include in his article only those features that he thinks will be interesting to the public. If the reporter had to ask the editor all about the affair, and could do nothing until the editor gave him the names of all persons that saw the shooting, he would be a failure. Just so, the ad-writer that can get no information for himself until given specific directions by his teacher or his employer cannot expect great success. For his own ultimate good, every person studying this Course should begin early to cultivate an independent, go-ahead, self-reliant spirit.

COPY FOR ADVERTISEMENTS

(PART 1)

GENERAL REMARKS

1. The word *advertisement* as used here means an advertisement in a newspaper, magazine, trade paper, theater program, almanac, or some periodical. While catalogs, booklets, folders, circulars, posters, street-car cards, window cards, etc. are all advertisements, they differ from advertisements that appear in periodicals, and will be treated separately.

There are such wide differences among advertisements—the word including everything from the “want” advertisement for a servant to the page announcement of the department store, and from the three- or four-line offer of a specialty mail-order house to the four-page talk of a large general advertiser—that it is manifestly impossible to make definite rules for the preparing of copy that will apply in every case. This Section will therefore treat of copy in general, and in the next Section the application of the instruction to specific cases will be shown.

2. **Value of Copy.**—For its attracting value, an advertisement depends on display, on illustration, and, in most cases, on the use of a good heading. These three elements also assist to a certain extent in creating interest in the advertisement. In addition, the illustration may show some of the selling points of the goods. But the real strength of most advertisements lies in the copy, because, as already

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pointed out, it is here that the advertiser has the opportunity to change attention to interest, to create desire for the advertised commodity, to convince the reader that he ought to have the commodity, and to cause some action to be taken toward procuring it.

CLASSES OF COPY

3. All copy, whether used by mail-order, general, or retail advertisers, may be conveniently divided into two classes: *reminding copy* and *informing*, or *salesmanship, copy*.



FIG. 1

4. **Reminding Copy.**—Copy that exploits before the public, usually in a brief way, some statement, idea, trade mark, or name, is classed as **reminding**, or **suggestive, copy**. A good example is afforded in a well-known National Biscuit Company advertisement, "Lest you forget, we say it yet—Uneda Biscuit." Another example is the still briefer

phrase, "Wilson Whiskey—That's all." In Fig. 1 is shown a reproduction of an artistic reminding advertisement; it will be observed that no reason is given for the superiority of Du Pont powder. The purpose of such copy is to attract attention, to make the name of the commodity familiar, and to suggest good quality to such an extent that an indelible impression will be made on the reader. Thus, when he is

THE OLD RELIABLE

ROYAL



**BAKING
POWDER**

Absolutely Pure

THERE IS NO SUBSTITUTE

FIG. 2

This publicity copy was used by this firm for years. Compare with Fig. 3.

about to purchase, he will be reminded of the advertised article and will be influenced to prefer it. It is not expected that any one advertisement will have marked effect—that the reader will go immediately to a store and buy the article. Reminding copy depends on the cumulative effect of repetition, rather than on description and argument. Hence, such copy does not produce results quickly unless used in large space and in many mediums. As the principal object of

advertising of this kind is to make the name of the article familiar, the name should be displayed strongly in each advertisement, as in Fig. 1. It is also advisable to adopt a distinctive type or lettering for the name.

ROYAL Baking Powder

ABSOLUTELY PURE

Healthful cream of tartar, derived solely from grapes, refined to absolute purity, is the active principle of every pound of Royal Baking Powder.

Hence it is that Royal Baking Powder renders the food remarkable both for its fine flavor and healthfulness.

No alum, no phosphate—which are the principal elements of the so-called cheap baking powders and which are derived from bones, rock and sulphuric acid.

ROYAL BAKING POWDER CO., NEW YORK.

FIG. 3

This style of advertising is a comparatively recent innovation of this firm. Note that it gives reasons for the superiority of Royal Baking Powder.

The unconscious effect of reminding, or suggestive, copy is shown by the fact that frequently the prospective purchaser cannot remember where he received his impression, but merely has a general idea that the product or the firm advertised is the best of its kind.

Alabastine

The Sanitary Wall Coating

The difference between Alabastine and common kalsomine is that Alabastine becomes a permanent part of the wall. It will not rub off nor scale, and another tint can be applied without washing or scraping off the previous one.

For schoolrooms, churches, and public buildings, Alabastine has no equal, because it is more durable, more sanitary, and more economical than any other material for wall decoration. Special plans for churches and schoolhouses sent free on request.

Easily Applied

Alabastine comes in dry powdered form, to be mixed with cold water and put on any surface with a wide, flat brush. Any one can apply it easily and successfully.

The fourteen original tints and white make an endless number of color combinations to meet every requirement.

Alabastine is sold in properly labeled and carefully sealed 5-lb. packages by dealers in drugs, paints, hardware, and general merchandise, at 55c the package for tints and 50c for white. Look for the name Alabastine on the package, and accept no substitute.

Send 10 cents for the book "Dainty Wall Decorations"

Before you decide on redecorating your home, office, school, or church, you ought to read this book. It not only tells how to make walls attractive and at the same time sanitary, but it explains how to do it at half the usual cost. Contains color plans for every room of the average home, and gives much valuable information to all intending to decorate. Mailed to any address for 10c coin or stamps. Tint cards and circulars free on request.

The Alabastine Company

913 Grandville Ave.

Grand Rapids, Mich.

Eastern Office, Dept. N, 105 Water St., New York City

FIG. 4

This advertisement has all of the six components of copy

5. The reminding style of copy is used chiefly by general advertisers, but is also used by the retail merchant when he merely wishes to keep his name or his store before the public, as for example, by means of bill boards and signs. The time-worn business-card style of newspaper

Try this, if you use a flat letter file.

Have a clerk get out all the letters and copies to and from, in one series of correspondence. Hold a watch on the operation.

Then let us show you how to do the same thing in one-fifth the time.

Library Bureau

Vertical filing methods

43 Federal St., off Post Office Sq.

FIG. 5

This advertisement has only two of the components of copy—body matter and name and address

advertising is also reminding advertising; it has no immediate selling force.

6. **Informing, or Salesmanship, Copy.**—Copy that is intended to create immediate sales is classed as **informing, or salesmanship, copy**. This class of copy is also

called *creative copy*, *reason-why copy*, *data-built copy*, etc. Copy of this sort contains the element of publicity, as does all copy, but this element is supplemented by salesmanship, by creating a desire for the article, by convincing the reader that he needs the article, and by impelling him to purchase; it tends to make the sale at once rather than at some future time. Of course, informing copy has accumulative effect, but this is a secondary consideration.

7. The best mail-order and retail advertisers use informing, or salesmanship, copy almost exclusively, but this kind of copy may be used by a general advertiser as well. In fact, among general advertisers, the present trend is toward salesmanship copy, as will be seen by comparing Figs. 2 and 3, which illustrate the old and the new way of advertising Royal baking powder. Fig. 4 is a good example of salesmanship copy.

The change in advertising copy has been well expressed as follows:

1. *Ancient style*: "Buy a Smith Hat."
2. *Medieval style*: "Buy a Smith Hat; it is the best."
3. *Modern style*: "Buy a Smith Hat; it is the best because it is made of (giving selling points in detail)."
4. *Most modern style*: "Buy a Smith Hat; it is the best because it is made of (giving selling points in detail). You ought to wear a Smith and you can get one at (impelling reader and telling him where he may purchase)."

Persons with little or no knowledge of advertising are often inclined to give a higher valuation to the brief reminding style of advertising than to the informing style. The attractive illustrations and catchy phrases of various large national advertisers are probably responsible for this estimate of value. The fact is, however, that often those who are pleased by some clever advertisement afterwards have some difficulty in recalling whose soap or whose talking machine was advertised, or, if they recall the name of the article, have no definite impression of any of its good qualities. It is, of course, true that advertising is of some

There is but One Real
Soda Cracker because
there is but one that
comes to you just as it
comes from the oven.

Others lose their value
by being exposed to the
air, absorbing moisture,
and collecting dust.

The real soda cracker
is **Uneda Biscuit** kept
fresh and clean by the
protecting package


5^c

NATIONAL BISCUIT COMPANY

FIG. 6


This advertisement contains four of the components of copy.

value, even if it does no more than to familiarize the public with the name of the commodity, though such advertising may not be worth what it costs. Also, if an article has no good qualities of any kind, the only thing that can be done in the way of advertising is to make untruthful statements, or to give the article an attractive name that suggests good qualities and set to work to make that name familiar. However, there are very few articles that are entirely lacking in good qualities, and if an informing advertisement can be



Shoulder Supremacy

It is by the introduction and perfection of new ideas that the world progresses. The Wm. Vogel & Son shoulder marks the greatest progress in clothes-making in many years—a shoulder that stands supreme.



Look for this shoulder in our Men's Suits at \$25. Various models are shown, fashioned of exclusive worsteds, flannels and cassimeres and blue and black serges and thibets.

Wm. Vogel & Son,
Broadway, Houston St.

FIG. 7

written, the advertiser undoubtedly loses by contenting himself with mere name publicity.

It is a fact that some advertisers have been successful with advertising of the unique, cute, or catchy style, which aroused curiosity or attracted much attention and interest, but which failed to introduce the convincing element except by implication or suggestion. In spite of these successes, the consensus of modern advertising opinion seems to be that the result of such advertising is much more doubtful

than the result of the campaign that is directly educational. The informing style of advertising can be made to yield as much name publicity as the other style, and the giving of reasons for the excellence of an article makes a more definite impression. When a prospective purchaser goes into a store with a definite idea as to why he wishes a certain soap or a certain brand of baked beans, he is less likely to accept a substitute than when he is merely familiar with the name of the article and has only a general impression that it is good. Another point that should be borne in mind is that while an advertisement of the reminding style may be effective for an article whose qualities are already generally known, it may be of little value for a new article.

Beginners in advertising, when their work is criticized because it is lacking in selling points, often refer to the advertisements of national advertisers or to those of local advertisers supposed to be successful, and defend their work by that standard. They fail to consider that the article they are attempting to advertise may be entirely different from the commodity of the advertiser whose style they have followed. The other advertiser's product may be well established, while the one they are attempting to exploit may be new. Furthermore, it is not always safe to regard the large advertiser's work as a standard. Many large advertising campaigns are failures. An advertisement that a beginner may think is highly effective may have cost \$1,000 and not sold \$100 worth of goods. Even the fact that an advertiser is successful is no proof that certain advertisements used by him were profitable. Nor is the fact that an advertiser succeeded by a certain style of advertising proof that the style is best; that advertiser might have been twice as successful or successful with half his expenditure had he adopted a different style of advertising.

COMPONENTS OF COPY

8. There are six components of copy for an advertisement: (1) The heading, or headline; (2) the subheadings; (3) the body matter, or text; (4) the price; (5) the admonition to the reader; and (6) the firm name, or signature, and the address of the advertiser.

Fig. 4 shows an advertisement containing all of these components, but, frequently, some of them are lacking, as is shown in Figs. 5 and 6.

THE HEADING

9. The heading, or headline, as its name implies, usually occupies a place at the head, or beginning, of an advertisement (see Fig. 4), but not always.

10. **Requirements of a Good Heading.**—The object of the heading is to attract favorable attention and to arouse interest. The heading should attract attention so that the advertisement will be noticed by the right class of readers, and should hold that attention until sufficient interest is aroused for the advertisement to be read. In order to effect these two results, the heading should be: (1) the name of the article for sale (see Fig. 3); (2) a selling point of the article (see Fig. 7); (3) a combination of the two headings just mentioned (see Fig. 4); or (4) words that suggest the need, use, or benefit of the article to be advertised, or that have such direct connection with the article that they will be likely to attract the attention of possible customers (see Fig. 8).

An illustrated advertisement is somewhat of an exception to the foregoing, as the illustration often indicates the subject of the advertisement with sufficient clearness. There may then be more latitude allowed in wording the heading. In general, however, a good test for a heading is to see

whether, by itself, it is strong irrespective of the text or the illustration. Note in Fig. 7 that the writer used "Shoulder Supremacy" as a heading, notwithstanding the fact that the illustration emphasized the well-fitting shoulder of the coat.

11. An important principle about headings is this: If the article is one for which there is already a demand, such as butter, clothing, etc., it is well to have the heading reveal the subject of the advertisement, as "Jersey Red-Clover Butter," "Two-Piece Worsteds Suits, \$9." But if the article is one that, as a rule, must be forced on people, one for which there is no constant demand, the best plan is to have the heading embody some benefit of the article, rather than reveal its nature at a glance. For instance, people must be

A Chance For You To Make Money

The wonderful little machine illustrated below turns a pound of sugar into thirty five-cent bags of wholesome candy in eight minutes. Figure the profits for yourself. The candy is

FIG. 8

coaxed, as a rule, into saving money and insuring their lives. Therefore, a savings-bank headline should deal with the benefits of saving rather than with saving. "Save for a Home" is better than "Save Your Money." "Don't Force Your Widow to Marry Again" will make a deeper impression on most married men than "A Liberal Insurance Policy." "Do You Want More Salary?" is a better heading for an advertisement of the International Correspondence Schools than "Practical Courses of Home Study." Fig. 8 illustrates this principle. Nearly every one is desirous of making money. The writer of this advertisement selected a heading that appeals to the money-making instinct. Only the top part of the advertisement is shown.

The name of the article combined with a selling point is nearly always stronger than the name alone. The heading "Unbreakable Lamp Chimneys," is much better than "Lamp Chimneys,"

Put the price in the heading when it is a strong selling point; as, "\$25 Overcoats at \$19.50"; "Dainty Skirts at \$2.25."

In Fig. 9, the heading sums up the offer of the advertiser; this is a typical mail-order heading.

12. The heading should be as concise as is consistent with clearness. A few short words that will be grasped at a glance, as "Buy a Blue Serge," is better than a heading that is long, as "You Cannot Err in Selecting Blue Serge." "Let Me Be Your Tailor" is a better heading than "It

This Waist for a Postal Card

Simply Send Me Your Name and Address and I'll Send it to You
ALL CHARGES PREPAID—

Then if You Like the Waist
Buy It. If Not, Return It.
I Take **ALL THE RISK**
—J. Alvin Todd, Pres.



I WANT you to let me send this Handsome Waist (newest fall style) *entirely at my risk.* I don't want you to send me a cent of money—I simply want you to see my waist with your own eyes, to feel of it, test the quality of the goods, and to notice how stylish and well made it is.

When you have thoroughly convinced yourself that my waist is a rare bargain for anyone at \$2.50, and that the best dressed woman in your neighborhood would be proud to wear it—

Then pay \$1.50 and the waist is yours. But if you are not thoroughly convinced after seeing the waist that it is worth twice what I ask, simply tell your expressman to return it to us at our expense. Don't pay him anything—and don't pay us anything, for you won't owe anything.

I can make this kind of an offer because my bargains are **REAL BARGAINS**—not "make believe," and because they **ARE** real bargains, I am safe in saying pay only if you are pleased and not otherwise. My way you don't risk anything; I risk everything.

There is no "catch" about this—it's a straight bargain for those who appreciate **STYLE** and **VALUE**. To take advantage of it, simply write for "Style 47"

address personally, **J. ALVIN TODD, President, TODD, SMITH & CO., 236-272 Monroe St., CHICAGO.**

waist, and give me your name, address and bust measure—that's all.

This dainty, exquisite waist is made from a new imported material called **Linenette**. It is a superior quality of cotton of about the same weight as linen, and just the thing for Fall wear. The front of this new style waist is formed of four very heavily embroidered panels separated by two rows of embroidered insertion and pin tucks. Open front, detachable stock collar, tucked back, new full sleeves with long gauntlet cuffs, pin tucked.

STYLE BOOK Absolutely Free. This shows the correct styles for Fall and Winter in everything for women and children—Coats, Suits, Millinery, Underwear, Corsets, Hosiery, Furs, Shoes, etc.

Get full particulars of our Co-operative **PROFIT-SHARING PLAN**, whereby you can secure many useful and valuable articles for the home absolutely free of cost. Write for the Style Book today.

FIG. 9

Example of a headline that sums up the advertiser's offer. This is a typical mail-order advertisement. The original was larger and more readable than this reproduction

Would Afford Me Great Pleasure to Attend to Your Clothing Needs."

Cleverness, originality, and humor may be introduced to better advantage in advertisements of the reminding sort than in those intended to produce direct sales. In advertisements of the latter kind, plain, straightforward English is more effective. A heading like "Good Hay at \$12 a Ton" is better than one like "Hey, There, Mr. Hay-Buyer"; and no heading is more likely to attract the attention of a woman thinking of buying a new suit than one that reads "Stylish

New Fall Suits.” While the publicity, or reminding, advertisement does sometimes depend on a unique or a pithy idea that will remain in the reader’s mind, it is well to remember that the effectiveness of a great deal of advertising is lessened by the attempt to be clever. A dentist recently used “Do You Believe in Ghosts?” as a heading for one of his advertisements. This had nothing whatever to do with the service he was advertising, but was merely an injudicious effort to be novel.

The heading may stand by itself, as in Fig. 7, or it

Grape Juice

is a delicious, healthful, bracing beverage for warm weather. Ours is made from choicest selected Chautauqua Concord grapes. Absolutely pure and unfermented. Just the thing to give the visitor on a hot evening.

Pints, 20c; quarts, 40c.
Doz. pts., \$2.25; doz. qts., \$4.25

Immediate Delivery

Colonial Wine Co.

9th & D 'Phone 2188.
 "The Purity Store."

FIG. 10

may form a part of the first sentence of the text, as in Fig. 10.

13. Declarative Heading.—A positive statement about an article is likely to create interest and to carry a certain amount of conviction. Even if the reader doubts the statement at first glance, he will be likely to read the advertisement in order to make sure that his doubts are well founded. “Laundro Saves Work,” “Electric Light Pays,” “Oxfords Are the Things This Summer,” “We Save You Money on Groceries,” “All-Wool Suits for \$10,” are examples of the declarative heading.

14. Interrogative Heading.—The form of heading that asks a question is good, because the reader is caused to answer the question asked, or at least to debate it in his mind. "Do You Need a Trunk?" could hardly fail to interest a person in need of such an article, and might also make a reader realize that a trunk is needed, even if he had not thought so before. "Is Your House Cold?" would probably catch the eye of most readers living in poorly heated houses. Interrogative headings, however, should always have a direct connection with the article advertised.

15. Direct-Command Heading.—"Use Sapolio," "Stop Stammering," "Shave at Home," "Let Me Sell Your Patent," are headings that give a direct command. The direct command is one of the strongest forms the heading can take, because it is short, simple, direct, easily understood, and, in addition, is capable of expressing the gist of the entire advertisement and of suggesting strongly the action desired by the advertiser. This suggestion of action is likely to be retained in the mind of the reader, although it may not be acted on for some time, even until the original suggestion as such has been forgotten entirely.

The command should not be too insistent, for it might create a feeling of stubbornness and opposition on the part of the reader. Ordinarily, people do not enjoy being "bossed." "Let the Gold Dust Twins Do Your Work" is a command, and while not so insistent as "Do Your Work With Gold Dust," it is likely to put the reader in a frame of mind more favorable to the article, and in no way lacks any of the strength and suggestiveness of the other heading.

16. Blind Heading.—A heading that gives no indication of the nature of the article for sale is called a **blind heading**. "Why Not?" "We Announce," "The Best Ever," "Do You Know," "Look at This Offer," etc. are examples. Such a heading is poor, because it may fail to attract just the person the advertiser wants to reach. Even if this form of heading did attract general attention, the ad-writer should remember that it avails nothing to attract people that are

not possible customers—that would not buy such an article anyhow. Furthermore, most people will not bother to puzzle out the meaning of a blind advertisement. In trying to be original, inexperienced ad-writers frequently err by using headings that have no connection with the body matter of the advertisement. Words that will command the favorable attention of prospective customers should always be used.

SUBHEADINGS

17. Value of Subheadings.—Subheadings are of value in making an advertisement easier to read and understand. A subheading may be used to emphasize either an important selling point or a special feature of an advertisement, to show where a new idea or subject is introduced, thus leading the reader on from point to point; or to break up what would otherwise be a solid, uninteresting mass of reading matter into short sections having a more inviting appearance. Subheadings, if properly chosen and worded, will, when read in connection with the heading, give the reader a complete outline of the message of the advertisement. See Fig. 4.

18. Proper Use of Subheadings.—Subheadings are almost indispensable in a large advertisement unless it deals with only one subject and the text matter is set in such large body type that the story can be easily absorbed. When an advertisement presents a number of articles for sale, as in a department-store advertisement, it is not likely that one person will be interested in all of them. In such a case, a judicious use of subheadings provides a sort of index to the advertisement, and the eye glancing over the page is drawn to the section containing the information that particularly interests the reader. Fig. 11, which is a reproduction of part of a department-store page advertisement, fully illustrates this point.

19. Types of Subheadings.—A subheading may either stand by itself—that is, be intended to be read separate from

Seasonable Goods at Half

Here are little leaves of luck worth plucking—dependable goods; principally gleaned from our great stocks—lots that would not be here at any price had the weather favored your shopping.

Silverware Odd Lots—Half Price

Patterns we won't re-order—some we couldn't get if we would—

25c Oyster Forks at 10c.
50c Butter Knives at 10c.
25c Coffee Spoons at 10c.
31 Vegetable Spoons at 50c.
31 Berry Spoons at 50c.
31 Tomato Servers at 50c.
—First Floor, Thoroughfare Aisle.

Embroidery Banding

Embroidery Banding in an assortment of patterns, may be used for waists, panels of skirts, yokes and so on. 15c a yard, value 30c.
—First Floor, Thoroughfare Aisle.

Fancy Suitings 25c yd.; Values 50c and 75c

Three lines of spring Suitings. Styles are neat effects in checks and overplands, wool and worsted finishes; all are medium and summer weights and colorings, may be worn any season of the year. 36 to 44 inches wide, at 25c a yard, values 50c and 75c.
—First Floor, Thoroughfare Aisle.

Framed Pictures Half Price and Less

We have gone over our picture stock and selected a number of reproductions of many kinds, framed appropriately. These are only small lots of odds and ends, understand, to be an early chooser. New goods are included.

Prices, 15c, 25c, 50c.
Values, 25c to \$2.00.
—First Floor, Thoroughfare Aisle.

Round Garters Half Price

An excess lot—we bought too many. So take these fancy round Garters, in assorted colors, at 12c a pair for 25c and 50c styles.
—Main Room, First Floor.

Linings

Odd lots of linings to be closed out. All are usable short lengths of good-selling linings—sold at 8c to 25c.

Now 10c a yard

Good assortment of colors
—First Floor, Thoroughfare Aisle.

Handkerchiefs: Half

Women's linen initial Handkerchiefs, "seconds" of 25c sorts at 12 1/2c each.
Women's fancy Handkerchiefs that are slightly soiled or mislaid at 12 1/2c; were 25c.
—First Floor, Thoroughfare Aisle.

Subscriptions to Magazines At Half Price

Subscription agents get special discounts if they reach certain figures on given publications. One agent asks our help—

The Reader.....\$3.00
Home Magazine.....\$1.00
Cosmopolitan.....\$1.00
Harper's Bazar.....\$1.00
Regular prices.....\$6.00
Will send the four a year for \$3.
—Books—First Floor.

Ostrich Feathers at Half Price

Prettily, rich black "T" feathers, classed as "French" plumes—\$1.50, \$2.50, \$3 and \$4.25.
Even this store never gave such a value. Apt to sell out before night.
—First Floor, Grand Aisle.

Decorated China, 50c Values \$1 to \$1.25

Odd lots, in our way, and we'll take the loss philosophically for the sake of the clearance—

Chop Dishes, Celery Trays, Salads, Chocolate Pots, Jelly Jars, Cake Plates, Cracker Jars, Rail Plates; any at 50c; the values run \$1 to \$1.25.

Brice-Brace at Half—Importers' samples and odd lots—

Royal Bonn.
Tepitz.
Carlsbad,
Bavarian
and other wares,
\$1 each
Values \$2 to \$2.50.
—First Floor, Grand Aisle.

Belt Buckles: Combs Collar Pins—Half

Belt Buckles, gold-plated, in oval, square and fancy shapes; etched, plain and chased designs in Roman, rose and English finishes. 25c; value 50c.
Sterling gilt Vest Pins or Collar Pins, rhinestone settings 25c; value 50c.
Carved Back Combs, highly polished. 25c; value 50c.
—First Floor, Grand Aisle.

Potted Rose Bushes for Memorial Day

Potted rose bushes, in bloom, for Memorial (Decoration) Day observances; hardy plants—Baby Ramblers at 30c to 50c, as to size.
Crimson Ramblers, large bushes, at 75c.
—First Floor, Grand Aisle.

Go-Carts: Half Price

Block Go-Carts, with reed bodies, steel gears, rubber tires, porcelain cross handles—

\$9: Regularly \$18
Three different style bodies.

Children's Autos: Half—Because the maker is changing styles for next season, we have these Autos at—

\$7.50—Instead of \$15
Regulation build, with hood, radiator and noise-producing crank; hand motive power. Not many in the lot.
—First Floor, Thoroughfare Aisle.

Silks: Half or Less

Staple sorts and fancy—Gray Brocade Satins, at 85c instead of \$2.
Checked Shanghai Pongee, \$1 instead of \$2. Seven colorings: Marquisette and Gause, 50c and 65c instead of \$1 and \$1.25.
\$1 and \$1.50 instead of \$2 and \$3.
Bordure Voiles.
\$1.50 instead of \$3; Bordure Foulards.
\$2.50 instead of \$5; Bordure Broche.
—Silk Saloon, Second Floor.

Boys' Suits: Half

Washable Suits, surpluses from makers and our own stocks, some of which are shop-handled, of various materials. \$1.75; regularly \$3.50.

\$3.75: Value \$7.50—Ours, two and remainders of lines of Sailor Suits, Russian Suits, double-breasted Suits and Reefers; seasonable, and half-priced at \$3.75 each.
—First Floor, Grand Aisle.

Cream Almonds Value 25c, at 12c lb.

Isn't it a satisfaction to question that you do not have to question the goodness of Gumbel candy, even at half price? That's one of the pure food helps. It's as fresh as the dewdrop, and it melts away about as soon—it's so tasty.

These Cream Almonds, about 400 lbs. in all, are less than 24 hours old. 12c lb., instead of 25c. Just to get a crowd, that's all.
—First Floor, Grand Aisle.

Misses' Jumper Suits: Half Price

Yet there's every reason, apparently, while they should be full price. The frocks are the very styles that are on the crest of summer fashion. The maker's long-looked need for quick money. So the dresses, every one of them, will be—

\$1.75, instead of \$3.50

They are of cross-bar percale—a stylish white and black combination. The trimming is of pale blue, pink or black, skirts are pleated. For ages 14 to 18. Little women will take advantage of this news. No doubt the frocks will go like a whirlwind.
—First Floor, Grand Aisle.

Infants' Dresses: Half

Lawn Dresses for girls 2, 3 and 4 years are here at 62c for \$1.25 kind. They have the French waist, and are trimmed with lace and hemstitching.
—First Floor, Thoroughfare Aisle.

Laces: Half Price

Point Venise lace Edgings (solid), 3 and 4 inches wide; suitable for trimming wash dress goods, jackets and children's coats. 25c and 35c a yard; values 50c and 75c.
—First Floor, Grand Aisle.

Bags: Suit Cases

Cabin, Oxford, English-frame and Shopping Bags, in pigskin, cowhide and alligator, fitted and without fittings; 14 to 20 inches long; lined with leather or silk. Prices, because these are samples—

\$5 for \$10 Bags
up to
\$22.50 for \$45 Bags
A lot of Suit Cases of cowhide leather; fitted and not fitted; extra deep and regulation depth. \$4, value \$8; up to \$10, value \$20.
—First Floor, Grand Aisle.

Photo Albums Half and Less

A lot of Photograph Albums; different sizes; many at much less than half. Usually 10c to \$1.50, at 3c to 75c each.

Thermometers: Half Price
A lot of fancy Thermometers, values \$1 to \$2.50, at 50c to 75c.
—Optical Goods, First Floor.

Women's \$1 Matinee Suits at 50c

Lawn; the dressing sacque is separate, tucked back, round collar, narrow neck, the skirt is cut full. All sizes, at 50c, instead of \$1, it's almost as though the skirt were "thrown in."

Women's \$4.50 terry (Turkish toweling) Robes, at \$2; not a large lot of these, so be on hand "soon in the morning."
—First Floor, Thoroughfare Aisle.

75c Rubber Gloves, 25c

Water-tight, but because they have heavy bladders (that don't hurt the wear a particle), you may pay 25c a pair, instead of 75c, for Rubber Gloves. Sizes 7 to 8 1/2; maroon-color.

Fountain Syringes, 2 quart size; maroon-color, 25c, value 50c.
—First Floor, Grand Aisle.

The Uses of Corn Starch

The time is past when corn starch was merely a basis for dessert. It is now recognized by expert cooks everywhere to be one of the most unique and helpful aids to better cooking and baking ever introduced. It is invaluable as an energy-giving food.

DURYEAS' Corn Starch

stands first, highest and best. Its delicacy and uniformity make it incomparable for delicious desserts; its purity and wholesomeness give it added food value. You cannot afford to be without our free

Book of Recipes and Cooking Suggestions

In this book Alice Cary Waterman and Janet M. Hill, two of America's finest cooks, give personal advice and suggestions which cannot fail to help you. Postal brings copy free.

All grocers, pound
packages—10c.

**NATIONAL STARCH
COMPANY,
New York**



FIG. 12

Build Flats in New York

Safest Investment in the World

Building lots located three miles from Herald Square, New York City, in Queens Borough. Cars pass property now; will run through Belmont tunnel in June. First station out from New York on Long Island Railroad [Pennsylvania Tunnel line] within two blocks of property.

Lots within three blocks of the point of connection between the Long Island Railroad system and the New York, New Haven, and Hartford Railroad system, at which point a fine Union Station is now going up.

This is the closest lying development in the entire city! One mile from terminal of Blackwell Island Bridge. Values will double in six months. One hundred two-story brick flats being built on the property. Get in with the Scranton builders by purchasing lots this week. All lots will be sold within ten days.

\$4,000 Pays \$60 a Month

You can build a two-family brick flat for \$4,000. This will rent for sixty dollars a month and by paying cash or half cash for lots, we will furnish a building loan, taking first mortgage on the property for the entire cost of building, interest $5\frac{1}{2}$ per cent. Or, we will sell you lots on instalment plan, payments covering a period of forty months. Buildings already constructed on property were sold and rented before completion. Drop a postal, call on or telephone the Scranton Agent today; next week will be too late.

See S. M. Myers, Board of Trade Bldg.
Old 'Phone 90-R **Scranton, Pa.**

FIG. 13

adjoining matter (see Fig. 11)—or form part of a sentence of text matter. In the latter case, the subheading usually comprises either the first or the last words of the sentence, although sometimes it occurs in the middle. In Fig. 12, the subheading dealing with the free book is the final part of a sentence.

In some cases, subheadings are used that may be read in connection with the heading (see Fig. 13), thus forming, in themselves, a sentence or a series of connected ideas. This scheme is good if the effect is not strained. If possible, each subheading of the series should be selected so as to serve as the heading of the section of copy it precedes as well as to connect with the other headings. The remarks regarding conciseness, originality, etc. apply to subheadings as well as to headings.

BODY MATTER

THE INTRODUCTION

20. Purpose of the Introduction.—The chief purpose of the **introduction** is to maintain the interest aroused by the heading until the important parts of the advertisement are reached. In other words, the introduction serves as a connecting link between the heading and the remainder of the copy.

The introduction may vary in length, from a short sentence to several paragraphs. Formerly, it was customary to use an introductory paragraph in practically all but reminding advertisements. Nowadays, this feature of copy is in less common use, and in many cases is omitted entirely. The public as a rule is too busy to read any but short introductions. In fact, many people make a practice of skipping anything that looks like an introduction. If, however, the introduction is very pertinent, as in Fig. 14, it may actually develop interest and cause some persons to read the advertisement that would otherwise skip it. Fig. 15 affords

another example of effective introduction, the remarks on the needs of the nerves leading logically up to the description of the article advertised. In a case like Fig. 15, it is somewhat difficult to interest readers with a mere description of the article. Fig. 16 shows another example of appropriate introductory matter.

Dish Water that Digs

TAKE a very old coffee-cup, or a dish, that is crisscrossed with lines—and yellow from use. Wash it thoroughly with soap and water. Dry it.

Hold it close to your face, and then *sniff*. That sour, unpleasant odor tells you that there are *decayed food particles* and *germs* lurking in all of these tiny cracks. And that *soap* and water have had no effect upon them.

Even the finest new china will absorb impurities and health-menacing germs—so will tinware and utensils.

Now you see how important this matter of dish washing really is—and how necessary it is to have *dish water that digs*.

GOLD DUST

Is a positive *antiseptic* that goes *deep* into hidden places—routs every germ.

**No soap, borax, soda, ammonia, naphtha, kerosene
or other foreign ingredient needed with GOLD DUST**

Gold Dust is an honest vegetable-oil soap, ground into a smooth, golden powder. It instantly dissolves in hot or cold, hard or soft water, produces its own rich lather, and *does all of the hard part of the task*.

For washing clothes and dishes, scrubbing floors, cleaning woodwork, oil cloth, silverware and tinware, polishing brasswork, cleaning bath room pipes, refrigerators, etc., softening hard water and making the finest soft soap.

Made by
The N. K. Fairbank Company—Chicago
Makers of Fairy Soap



"Let the GOLD DUST Twins do your work"

FIG. 14

21. Introductions for Long Advertisements.—

Introductions are of more use in long advertisements that set forth the merits of several articles than in short advertisements in which only a single article is advertised. The reason for this is that it is more difficult to hold a reader's attention in advertisements of the first sort. The very size of the advertisement or the number of articles is likely to

discourage a person from reading it. In such advertisements the introduction, if properly worded, will induce a perusal of the remaining matter, provided the subject of the advertisement is of interest to the reader.

22. Introduction for Several Articles.—When several articles are to be advertised together, the introduction may

Nervous Disorders

The nerves need a constant supply of phosphates to keep them steady and strong. A deficiency of the phosphates causes a lowering of nervous tone, which is indicated by exhaustion, restlessness, headache, or insomnia.

Horsford's Acid Phosphate

(Non-Alcoholic)

furnishes the phosphates in a pure and abundant form. It supplies the nerve cells with health-giving life force, repairs waste, restores the strength, and induces restful sleep without the use of dangerous drugs.
An Ideal Tonic in Nervous Diseases.

If your druggist can't supply you, we will send a small bottle, prepaid, on receipt of 25 cents.

Rumford Chemical Works, Providence, R. I.

FIG. 15

serve for other purposes than those just mentioned. One of the most important objects is to set forth the general selling points of all the articles, leaving the individual selling points for the items that follow the introduction. In such an advertisement, of course, the introduction may be used for the purposes of conveying the reader's interest to the list of offerings; of explaining some particular point connected

Buy Her a Piano When She Graduates

June is here.

It is the month of the sweet girl graduate.

Is it your daughter, grandchild, or niece, who is about to bid good-bye to school days and step from girlhood to womanhood?

Only one event—her marriage—is as important in a young woman's life as her graduation. No other occasion is so fitting for the bestowal of manifestation of love by relatives.

Have you thought how appropriate would be the gift of a piano at this epoch in the life of your daughter, grandchild, or niece?

It will open a new vista to her on the road she is about to face. It will give her a fresh, sweet object in life—the development of her instinctive love for music.

And if you should decide thus to manifest your love for her do not be careless in your selection of a piano. In the Jenkins stores are the best products of the best piano factories in the world. There is not an instrument in our house that

does not bear a reputation for excellence and that is not worthy of our personal guarantee.

As to our prices and our plan of selling, we can say positively that nowhere else could you get a squarer deal.

No commissions are given in the Jenkins store. That's the reason our prices are on rock bottom, the lowest that could be found anywhere.

And our scale of prices is not of the sliding variety. On each instrument the amount of its value in cash is marked plainly. That price is the same to one and all alike. If you wish to make payments from time to time, there will be no advance except interest at 6 per cent. per annum.

We save you \$50 to \$150 on a piano. We are factory distributors for the world's best pianos, including Hardman, Vose, Ludwig, Knabe, Shaeffer, Steck, Barmore, Bradford, Kurtzman, Wheelock, Stuyvesant, Steinway, etc.

Write to us, if you cannot call.

J. W. JENKINS' SONS MUSIC CO.

Joplin, Mo.
St. Joseph, Mo.

1013-15 Walnut St., Kansas City

Hutchinson, Kans.
Oklahoma City, Okla.

FIG. 16

with these offerings—for instance, the reason that high-quality goods can be sold at low figure; and of giving the proper “atmosphere” to the offerings. If the advertisement is to be used at the Christmas season, for example, the introduction may include a few words that give the copy a Christmas tone. Such introductions find their most frequent application in retail advertising. Fig. 17 is part of a department-store advertisement, showing an example of an introduction to a Christmas advertisement.

23. At one time, department stores used rather full introductions, and the tendency still exists in some quarters to devote much space to long-winded talks about the wise policy of the store, its great enterprise, etc., but far-seeing advertisers have discontinued most of this “bouquet throwing” at themselves. Prestige is created by the goods and service of the store and its treatment of its patrons—not by its advertising. If the complimentary things are true, there is no need of advertising them; if they are not true, there is still less reason for using the space to reiterate them.

24. Where there is already a recognized need for an article, anything but a brief introduction is out of place. It is best to get into the real subject with the first sentence. Space is too valuable and interest is too easily lost for a writer to “beat around the bush” in the first part of his advertisement. Note the following paragraphs:

ARE YOU A LOVER OF ART?

Art, without a doubt, places the soul and general intellect of man on a higher plane, and he is much happier and satisfied if he is in a proper frame of mind to appreciate it.

His idea of life is broadened, and he becomes much more sensible and can get more real pleasure and enjoyment out of the most common things of the day than can the man that has no time whatever for art.

The artistic man will certainly appreciate the splendid line of furniture we are displaying on our fifth floor. It is artistic in every sense of the word. We bought a great lot of it far below the manufacturer's cost and are ready to

sell it to the man that appreciates the appearance of his home and can realize the great value of this furniture by his artistic sense.

It has all been greatly reduced and will be found to be great bargains.

\$15 Mission Tables tomorrow \$12.50, etc.

The foregoing is the style of copy that the beginner will usually prepare for a furniture sale. Now note the following:

ARTISTIC FURNITURE AT FACTORY PRICES

We were very fortunate in securing this lot of really artistic furniture. To clean out his surplus, a well-known manufacturer sold it to us actually below cost, and tomorrow you'll find it on sale marked at prices that make it economy to anticipate your needs months ahead. Every stick is strong and sturdy and worthy of a place in our regular stock. It is not a lot of "Sale Furniture" brought in to create a sale. If you knew the name of the maker, you would know immediately that it is the best furniture that can be bought at any price.

To give you a slight idea of what real bargains you will find here tomorrow, we quote the following items:

\$15 Mission Tables \$12.50, etc.

This is the style of the experienced writer. The first example begins with a talk about art and wanders around to furniture; the second begins with a sentence about artistic furniture.

25. Use of Quotations in the Introduction.—A well-chosen quotation, with or without additional matter, may often be used as an introduction. Such a quotation acts somewhat in the nature of a key to the advertisement, giving a general idea of its main thought, or it puts the reader in the proper frame of mind to peruse the matter. (See Fig. 18.) A quotation may carry weight from the fact that it comes from a disinterested person, some one other than the advertiser; or is the utterance of an authority on the subject of the advertisement, or that of a well-known writer, scientist, public man, etc.

NOTE.—The examples of introductions reproduced on this page and page 24 appeared originally in *Printers' Ink*.

Mandel Brothers



Holiday gifts for every one at every price

CHRISTMAS—that magic word which joins two hemispheres together in the joy of simple giving—the one supreme day of the entire year, when “Good will to all men” is uppermost in every heart. This great international mart is filled to overflowing with appropriate gifts for every one—for grandfather, grandmother, uncle, aunt, mother, father, lover, sweetheart, brother, sister, baby, teacher, maid or manservant, for all the family and its friends—a world of beautiful, appropriate things, gathered from every land and clime, making the selection of gifts a pleasure to every one and a source of interest as well.

FIG. 17

Artloom Tapestries

A DISCRIMINATING woman recently said, "The curtains and portieres are of more importance than the rugs or carpets used in a room, because the former stand up clearly before you—impress themselves upon you—whereas the floor-coverings do not."

And she was right. Just take a look around yourself and see if your hangings do not make or mar the atmosphere of good taste and refinement in any room.

How imperative then is careful judgment in choosing. The Artloom Tapestries are a guarantee of correct design and artistic effect.

Just make it a point to see the Artloom Tapestries the very next time you go shopping—curtains, table and couch covers,

Their artistic beauty and wearing qualities are out of all proportion to their modest prices.



Always look for the
Artloom label
It is on every Piece

FIG. 18

DESCRIPTION OF THE ARTICLE

26. Purpose of the Description.—After securing the reader's interest, the copy should create desire for the article offered for sale and should convince the prospective customer that he ought to have it.

The desire to purchase an article is generally created by describing such features of the article as will appeal to a person's sight, taste, hearing, smell, and touch, and to his vanity, laziness, ambition, sentiment, or some other trait.

In order to convince the reader that the article should be purchased, it is necessary to describe features that will appeal to a person's reason, such as quality, workmanship, strength, purity, etc.; there should also be an argument showing why these features make the article more desirable or necessary. Such an argument is usually so interwoven with the descriptive portion of the text that it practically forms a part of the text, but it may occupy a separate paragraph or section of the advertisement.

27. Amount of Descriptive Matter Required.—The general purpose of the advertisement governs the amount of descriptive matter to a certain extent. If the advertisement is relied on to create a desire for the article and to produce immediate results, as in most retail and mail-order advertising and some general advertising, the description of the article should give all the information necessary to convince the reader of the advertisement. If the purpose is merely to remind the reader of the article in order to keep up its sale, or to impress the name of an article, trade mark, or statement on the reader, as in much general advertising, very little description of the article itself is required.

28. Another instance where little description is needed is where the article, an automobile, for example, is of such nature that it cannot be well described within the limits of an ordinary advertisement. The purpose of the advertisement then is to get inquiries for a catalog or a booklet in which full details of the article are given.

An article that is well known or in common use does not require much description. The main object is to bring out strongly its individual selling points—the features that distinguish it from other articles of like nature. In describing a new or more or less unfamiliar article, however, particularly if it is just being introduced to the public, or if there is some prejudice on the part of the public to overcome, full details should be given.

The advertiser of a substitute for coffee must first make people believe that it is really harmful to drink coffee before he can convince them that they should use his substitute. The advertiser of the safety razor must show the advantages of the safety razor over the old style before the description of his article will have full effect.

29. Amount of Description in Illustrated Advertisements.—In an illustrated advertisement the amount of description depends on the character of the illustration. If the cut is merely an eye catcher, it has no value in connection with the description; but if it is a good picture of the article, or shows the results of using the article, it will usually present one or more of the selling points better than many words of description. For instance, the cut and style of a garment can be shown at a glance by an illustration, whereas several paragraphs of descriptive matter may be required to give a clear idea of these points. Of course, in the body of the advertisement, it may be well to draw attention to points that are shown in the illustration, because in this way the text and the cut will reinforce each other. (See Fig. 7.) Any points that are imperfectly shown in the illustration, or that cannot be presented in a picture, should receive full attention in the text.

30. Influence of Mediums on Description.—The influence of the medium on the description is due chiefly to the distance from which the advertisement is read. A street-car card or a bill-board poster or sign will not be read at close range, as a rule, and the advertisement must necessarily be brief in order that the size of type and the illustration may

be large. The bill board and painted sign are also usually read by people in motion, and such advertisements are so designed that they can be taken in at a glance. Hence, description of any but the briefest sort is prohibited. A publication or a piece of printed matter, on the other hand, is read at close range, and for this reason as much descriptive matter may be incorporated in the advertisement as is thought desirable or as the size of the space will permit.

METHODS OF WRITING A DESCRIPTION

31. In order to write a description, the first requisite is to have something to write about. This fact may seem to be obvious, yet many ad-writers attempt to write without having a sufficient knowledge of the characteristics possessed by the goods. The first thing to do is to make a complete analysis of the selling points of the article, as explained in *General Definitions*, being sure that *all individual* selling points are included. When it comes to describing an article clearly and temptingly, it is the individual selling points, namely, those that belong only to the particular article in question, that count.

The next step is to select the most salient features, or those that will appeal most strongly to the reader (omitting the unimportant or well known), and then to build the description around the points selected. If too many selling points are introduced, the reader will become confused or tired of reading the advertisement. It is better to present a few important selling points in a convincing way than to give passing mention to many.

32. Descriptions for Limited Space.—When space is at a premium, as is sometimes the case in a very small advertisement, or where several articles must be advertised in one section or panel of a large advertisement, that of a department store, for example, a description like the following may be given:

Enameled Bed: One of the latest designs; large tubing; brass trimmings; 4 ft. 6 in. in size. Was \$20, now \$12.75.

Ordinarily, however, such a description lacks interest and selling force. This style is in common use not merely because of the space feature just mentioned, but chiefly because such a description is much easier to write than a more effective one. Even in department-store work, more sales will result if a few items in a panel are cut out in order to allow a more extended description of the remaining items. Compare the following description with that just given:

Brass and Enameled Bed: New and very handsome design. Has seven heavy brass rods in both head and foot. Posts are $1\frac{3}{4}$ inches, and continuous with head and foot rail. White porcelain casters. Extra-heavy enamel. 4 ft. 6 in. in size. Was \$20, now \$12.75.

33. Description of Single Item in Large Space.

When plenty of space can be devoted to a single item, it is possible to increase the selling force of the description greatly by weaving the various characteristics of the article into a more connected story and enlivening this talk with suggestions about using the article, benefits to be derived, etc. Such copy is as readable as any news, in fact often more so, for it is a live story, giving real information about something that will prove of actual benefit and value to the purchaser. Compare this item with those in the preceding article:

Brass and Enameled Bed

Special Value

An ornament to any room. New and handsome design, yet not too ornate. Both head and foot have seven heavy brass rods, with unusually beautiful chills. Posts and top rails are $1\frac{3}{4}$ inches in diameter, and continuous, giving a pleasing effect not obtainable in the non-continuous style. New style sockets absolutely prevent side rails from sticking. White porcelain casters to match rest of bed. All enamel surfaces have three heavy coats of best ivory white enamel. 4 ft. 6 in. in size. Formerly \$20; Clearance Sale price, an exceptional bargain, \$12.75.

34. Describing a Number of Items in One Advertisement or Panel.—In cases where the merchandise to be advertised consists of a number of articles of the same general nature, such as different pieces of jewelry, shirts and collars, various offerings of sporting goods, a variety of furs, etc., it is well to use an introductory paragraph relating to the line in general. This paragraph should include some selling point or points as well as tend to insure a reading of the matter that follows. Then, if the sale is one of a special nature, a good reason should be given for the cut in price. Following this should be several short paragraphs set in smaller type, each devoted to the description and price of one article, or to one subdivision of the goods, as in Fig. 19 (*a*). If there is not room to give each different article or lot a separate paragraph, the items to be described in separate paragraphs should be so chosen as to give the reader a good idea of the scope and variety of the entire line.

If there are only a few articles of the same nature to be advertised, such as several kinds of children's shoes or several grades of garments of the same class, and the range in price and quality is not great, one or two articles may be selected as samples and described very fully, the others receiving only brief mention, as in Fig. 19 (*b*). However, if the variation in price and quality is prominent, it is better to describe each lot, as in Fig. 19 (*c*).

When there are a number of articles of an entirely different nature to be presented in one panel, as is sometimes necessary in advertising "bargain briefs," "notion-counter offerings," or grocery lists, the introduction can hardly be made to deal with specific descriptions of the goods, but can refer only to the general good quality, the reason for the cut in price, etc. Often the introduction is altogether omitted in advertisements or panels of this kind. See Fig. 19 (*d*).

No Question About the Durability of Mink Furs

The mink likes the water better than the land and his coat becomes sleek and satin-like and short-haired. He was often adopted by the Indians as their totem, and somehow the mink seems associated with America.

Mink is considered by experts to be one of the very best wearing furs.

Wanamaker mink furs are usually the natural color, which is much preferable to the blended.

Fancy chokers, \$20 to \$35.

Mink cravats, lined with soft brown satin, \$20 and \$25.

Straight stoles, \$20 and \$25.

Fancy boas, with heads and tails, \$25 to \$75.

Pelerines, with shawl collars and stole ends, trimmed with numerous heads and tails, \$55 to \$135.

Pillow muffs, \$27.50 to \$85. Fancy muffs, \$50 to \$200.

Coats of natural mink, \$400 and \$500. (Fur salon, Fourth Floor, Juniper St.)

(a)

1,000 Pair of Women's Gloves at Special Prices

A general cleaning up of broken lines. Here and there may be a pair slightly soiled or mussed from handling or display. But all extraordinary quality for the money. All sizes, though not in each color and sort.

50c for 75c and \$1 quality; two-clasp glace, both pique and overseam sewn, in colors. (Main Aisle)

75c for \$1 and \$1.75 quality; one-clasp tan capeskin, outseam sewn; 8-button-length black glace. (Main Aisle)

\$1 for \$1.50 to \$3.50 quality; glace and suede, in 8, 12, 16 and 20 button length; principally light colors. (West Aisle)

(c)

Flannelet Wrappers \$3.50 and \$3.75

In cut and style they suggest something much more expensive than flannelet, even of this heavy, beautifully printed quality. The \$3.50 wrapper has an odd kimono sleeve, curved and finished by a satin strap running up on the shoulders. This comes in pink, blue, and red effects. On the \$3.75 kimonos the sleeves are so piquantly pointed that they help to make the whole garment unusual.

Lavender, brown, and blue. These are only two out of a long list of these attractive wrappers, some others of which may please you even better.

(b)

Hallowe'en Groceries

Nut Meats—Fresh salted Almonds, Pecans, Walnuts or Filberts; 1-lb. box, 75c; ½-lb. box, 50c; ¼-lb. box, 25c.

Almonds—New California soft-shell; 25c lb.

Brazil Nuts—Jumbo-size; 20c lb.

Filberts—Fancy Naples stock; 20c lb.

Pecans—New; polished; 20c lb.

Assorted Nuts—Including soft-shell almonds; 22c lb.

Popping Corn—3 packages for 35c; package, 12c.

Apple Cider—Purity; gallon jug, 40c; ½-gallon jug, 25c.

Ginger Snaps—Fresh baked; 3 lb. bulk for 25c; or 10c lb.

Apple Butter—Lenox, large 40c crocks, at 32c.

Oranges—Florida; 25c a dozen.

Table Apples—Basket, 30c.

Butter—Lenox prints; high-grade; regularly 38c at 33c lb. Not delivered.

New Figs—Smyrna layers; 16c lb.

Fruit Cake—Rich's old-fashioned; 35c a package.

—Chestnut-street, Annex.

(d)

FIG. 19

Panels from department-store advertisements, showing methods of describing a number of different articles under one general heading

THE PRICE

35. Ordinarily, the logical position for the **price** in an advertisement is at the close of the description of the goods, as has already been pointed out in *General Definitions*. Usually, a desire for the article should be created, and the reader should be convinced that he wants or needs the article before the price is quoted. In some cases, however, where the price is a strong selling point, as in a cut-price sale, it may be introduced to good advantage in the heading. This is shown in Fig. 20, which is a reproduction of one panel of a department-store advertisement.

Frequently, the price is simply quoted, being either displayed or run in with the body matter; but sometimes it is accompanied by a more or less lengthy argument showing why it is reasonable, how such a low figure can be quoted, and other similar arguments.

36. Importance of Stating Prices.—Price is an essential point in most advertisements. Census figures show that 67.3 per cent., or about seven-tenths, of the families in the United States live on incomes of \$900 a year or less. These people are forced to consider price in order to live within their means. The remaining three-tenths of the families, with the exception of the comparatively small wealthy class, also have to consider price to some extent. Only about 5 per cent. of the families have incomes of \$3,000 or more.

It will thus be seen that the price should be quoted as a general rule. Particularly in advertisements of special sales in which reduced prices prevail, should the figures be given; these prices should be definite quotations, showing the amount of reduction clearly, not general price ranges. Price is also the chief selling point of staple articles, and for this reason should always be mentioned in advertisements of such articles.

37. High Prices.—Good judgment must be used as to when to publish and when to omit the price. When the

price is high, it should be kept in the background until a strong desire for the article has been aroused. If this can be done in the advertisement, then the price may be given; if not, it is advisable to omit price, trusting to the efforts of the salesman behind the counter, or to the arguments of the catalog or the follow-up letter, to make the customer realize that the article is good value even at the high price

More \$1.50 Shirts, 98c

Plain and Plaited

TWELVE HUNDRED MORE OF THESE DISTINCTIVE SHIRTS will be here tomorrow morning to meet the demand that was started by Tuesday's announcement. They are all \$1.50 Shirts—so far as we know not selling for less than that anywhere except here.

Fine percales in the favored light grounds with the neatest figures, spots, checks, and stripes in black or blue. Plaited or plain bosoms. Cuffs attached or separate. Mostly coat model and in sizes $13\frac{1}{2}$ to 18.

For Big Men, \$2 Negligee Shirts at \$1.25

Big men cannot often be fitted in ready-to-wear Shirts. We have made a specialty of this business, and not only have Shirts with the large neckbands, but also with extra-large bodies. Now a bargain for big men in these percale Shirts in sizes 17, $17\frac{1}{2}$, 18, $18\frac{1}{2}$, 19, $19\frac{1}{2}$, and 20.

Light grounds with pretty black stripes and figures. Plain bosoms and separate cuffs.

Main Floor, Elm Place

FIG. 20

quoted. For example, it would be poor policy to include the regular price of a \$100 encyclopedia in a page magazine advertisement, for the advertisement is not likely to complete the sale, and the price being higher than many people think they can afford, it would discourage inquiries. In this case, it would be better not to divulge the price until the inquirer has had full information, has seen a specimen

volume, learned of the easy instalment plan, etc. If, however, a \$100 encyclopedia can be offered for \$60, the price becomes a selling point and may be included.

38. High Price as a Selling Point.—In certain instances, high price can be made to serve as a selling point by convincing the consumer that the price itself is an evidence of exceptional quality. This is particularly true with regard to such luxuries as jewelry, but can be made to serve with articles that are in constant demand. A flour company, for example, advertises its product as, "The highest-priced flour in America, and worth all it costs."

**Tobey Hand-Made
Furniture**

is higher-priced than ordinary furniture, but the satisfaction the purchaser derives more than compensates for the added cost. A Tobey piece is cherished from one generation to another.

The Tobey Furniture Company
11 W. 32nd Street
Near Fifth Avenue

FIG. 21

Many advertisers use the argument, "A little higher in price, but," and with people that can afford to pay, the reasoning is usually successful. See Fig. 21.

In the case of concerns that cater to what is called the high-class trade, which is made up of wealthy persons, low price is often a positive detriment. Such people, and sometimes those of less means, take great pride in the fact that an article cost a big price.

39. Relation of Price to Quality.—In former times, low price was the chief selling point in nearly every line. This still holds true with the poorer classes, but the general public has gradually learned that unless low price is accom-

panied by good quality, the article is a poor investment at almost any figure. With increased prosperity and experience in buying, this increasing respect for quality is natural, and all but cut-price advertisers can well afford to educate the people to this idea. Even the poorer classes can be taught that the cut-price article of poor quality is often more expensive than the seemingly higher-priced, high-grade article. Good quality, or at least good quality for the price, is always an important selling point.

40. Price Itself as an Inducement.—Price figures in themselves offer no inducement to prospective purchasers. In connection with the name of an article, however, a price has some significance, but as a rule it means little unless the article is well known. A statement like "Ivory soap, large size, 6 cents" would carry weight, because most housewives are familiar with Ivory soap and know its quality and regular price. Such women would see at once that 6 cents is an unusually low price for this article.

In general, however, a good idea of quality should be given in connection with price. There is, for instance, no fixed standard for a \$15 suit of clothing. What one merchant would call a \$15 value, another might refer to as an \$18 value. If a definite statement of the selling points of the suit is given, however, the reader himself can judge the quality and decide whether or not the price is high or low. In other words, the price would acquire a definite meaning.

41. Price in the Illustrated Advertisement.—A picture of an article may give some idea of its quality; hence, in an illustrated advertisement, the price quotation may mean something even if no description of the article is given. Usually, however, a definite statement of quality is necessary in connection with the illustration, as there are many features of an article that cannot be shown in a picture.

42. Reasons for Cut in Price.—In order to create confidence on the part of the public, the reason for a cut in price should always be given, if possible. However, if the

goods are of the first quality and seasonable, and are cut simply to serve as leaders, it is better not to state such a fact. The shirts mentioned in the advertisement shown in Fig. 20 were sold as leaders for the men's furnishing section

An Up-to-Date Way of Keeping Out the Flies

The Ideal Window Screen offers a most up-to-date way of keeping insects and flies out of your house. Works on rollers from the top and bottom of the frame, with the sash. Handy when you want it. Out of sight when you don't want it. All woodwork made to harmonize with the finish of the room.

We will measure your window and erect your screen. Price \$3 a window. A postal will bring our representative to your door.

Ideal Screen Co.

**130 Livingston Street
BROOKLYN**

FIG. 22

Here the offer of the advertiser to have a representative call on receipt of a postal, measure windows, and erect screens, gives a selling plan superior to that of most retailers of screens

of a department store, and there being no other reason for the reduction in price, the writer of the advertisement wisely refrained from making up an improbable story. An advertiser that always tells customers when cut-price goods are "seconds" (slightly imperfect articles), or are offered at a low price to make room for new goods, etc., will profit in the end by maintaining the confidence of the public.

"A Kalamazoo Direct to You"



All Kalamazoo Cook Stoves and Ranges are equipped with our patented oven thermometer which makes baking and roasting easy.



Royal Steel Range for all kinds of fuel.

you every cent you have paid us, if your purchase is not in every way exactly as represented.

LOWEST PRICES

We sell you a Kalamazoo *direct* from our factory, at lowest factory prices.

You save all middlemen's, dealers' and agents' profits and commissions, amounting to from \$5 to \$40 on every purchase.

Is there any good reason why you should not save that money?

Is it not as good to you as it is to your local dealer?

We are the *only* actual manufacturers who do business on this basis.

Don't confuse us with "mail order dealers" who buy "job lots" and retail them. Will you not investigate?

Send Postal for Catalog No. 173.

(Showing 267 styles and sizes)

Compare our prices with others, note our strong guaranty and the high quality of our stoves and ranges and then decide to save money by buying direct from the factory at factory prices.

All Kalamazoo stoves are blacked, polished and ready for immediate use when shipped. Write to-day for our big list of stove bargains.

We Pay the Freight

You simply cannot afford to buy a cheap, poorly constructed stove or range from a dealer or mail order retailer, when you can get a genuine high grade "Kalamazoo" for the same or even less money. A poor article is dear at any price. Buy the best, and secure lasting satisfaction.

KALAMAZOO STOVE CO., Manufacturers

Kalamazoo, Mich.

Kalamazoo's are fuel savers,—

They last a life time—

Economical in all respects.

They are low in price and high in quality—

They are easily operated and quickly set up and made ready for business.

Buy from the actual manufacturer—

Your money returned if everything is not exactly as represented—

You keep in your own pocket the dealers' and jobbers' profits when you buy a Kalamazoo.

HIGHEST QUALITY

We guarantee you under a \$20,000 bond, that you cannot secure *anywhere, at any price*, a stove or range of higher quality, of greater durability, of more convenience and of greater economy in fuel than the Kalamazoo. They have proved *best* by *every* test.

To let you prove this to your own satisfaction, we send you the Kalamazoo on a 360 Days Approval Test, and bind ourselves, by a strong, legally binding bond to return to

you every cent you have paid us, if your purchase is not in every way exactly as represented.



Radiant Base Burner.
High grade parlor heater for hard coal.

FIG. 23

This firm claims to be the only stove manufacturers that sell direct from factory.

The features of the selling plan are presented almost to the exclusion of the description of the product

THE SELLING PLAN

43. Closely connected with the price argument is the presentation of the advantages, or selling points, offered by the advertiser's **selling plan**. If the plan possesses distinct advantages over other plans, these should be presented. For instance, most general mail-order advertisers sell for cash only, but if a firm conducts a credit mail-order business, the credit feature then, because of its easy-payment feature and its novelty, is a strong selling point of the selling plan and should have a prominent place in the advertisements.

44. In *General Definitions*, several of the features that appear in the different classes of selling plans were outlined and listed. The ad-writer should carefully study the method of marketing to see whether it has any of these or other selling points, and should give the strong points found prominence in the advertisement.

Statements or arguments regarding the selling plan logically follow the price quotation (see Fig. 22); but sometimes they precede it or are made the chief feature of the advertisement, if the selling plan is of sufficient importance or requires careful explanation (see Fig. 23).

ADMONITION TO THE READER

45. The **admonition to the reader** is a concrete statement designed to influence prospective purchasers to take the necessary steps to secure the goods. The admonition is usually introduced at the close of the body matter; that is, at the focusing point of the advertisement. (See Fig. 24.) The information and arguments are given first, and in order to insure that the right action will be taken, the admonition is used.

Because it is intended to produce action, the admonition usually takes the form of a direct command; as "Fill out and mail the coupon," "Get it at your dealers." But in the

case of the reminding advertisement, where immediate action is not of importance, the command is often modified into a suggestion; as, "At your dealers," "Your dealer has it." Sometimes, the admonition is introduced before the end of the advertisement (see Fig. 25); or, it may sum up the

Dixon's MOTOR Graphite

Puts an end to friction troubles. Fills up the microscopic irregularities existing in the very finest bearings, builds up a smooth, frictionless surface, reduces wear, increases speed, power, endurance.

Write for booklet that tells why Dixon's Motor Graphite is a perfect lubricator. Address Dept. B. A.

JOSEPH DIXON CRUCIBLE CO.
Jersey City, N. J.

FIG. 24

entire offer and selling plan and be introduced at the beginning of the advertisement, as in Fig. 9.

46. Warning Type of Admonition.—The type of admonition that gives a warning is of particular value to general and mail-order advertisers, as it cautions the reader against imitations of the advertised article, spurious repre-

When you speak of a "ten-cent cigar" you mean a cigar that costs *you* ten cents.

The same cigar is to the manufacturer a "\$40 per M.," or 4c. cigar, to the jobber a "\$50 per M.," or 5c. cigar, and to the retailer a "\$60 per M.," or 6c. cigar.

Intrinsically that cigar is worth as much when the manufacturer appraises it at \$40 per M., as it is when the retailer hands it over his counter as a "ten-cent straight." The difference between 4c. and 10c. is what it costs to get the cigar from the manufacturer to you along the old-fashioned trade turnpike with three tollgates.

Now, suppose you go to the maker of your cigars and say to him: "Sell me my cigars at wholesale and I'll take them home myself across lots."

"Oh, no," he will reply, "that wouldn't be fair to the retailer who has bought my cigars to sell at retail price."

I am a maker of cigars who has never sold a cigar to a jobber or retailer to sell again. Hence I am under no obligations to "the trade." I invite the patronage of the man who objects to paying for the privilege of allowing a retailer to sell him a cigar—who wants to buy his cigars at cost, without the arbitrarily added expenses of the jobber and retailer.

To prove that I actually do sell my cigars at wholesale prices, I offer them under the following conditions.

MY OFFER IS:—I will, upon request, send one hundred Shivers' Panatela Cigars on approval to a reader of this publication, express prepaid. He may smoke ten cigars and return the remaining ninety at my expense if he is not pleased with them; if he is pleased, and keeps them, he agrees to remit the price, \$5.00, within ten days.

The fillers of these cigars are clear Havana of good quality—not only clear, but long, clean Havana—no shorts or cuttings are used. They are *hand made*, by the best of workmen. The making has much to do with the smoking qualities of a cigar. The wrappers are genuine Sumatra.

In ordering please enclose business card or give personal references and state whether mild, medium, or strong cigars are desired.

HERBERT D. SHIVERS

913 Filbert Street, Philadelphia, Pa.



Shivers'
Panatela
EXACT SIZE
AND SHAPE

FIG. 25

sentatives of the advertiser, etc. "Beware of imitations" is perhaps the most common of this type of admonition. Another form is, "Buy of the manufacturers; we employ no agents." Still other forms are, "Remember the yellow wrapper," "Look for our trade mark," "Accept no substitute," etc.

In the case of a general advertiser, the substitution of an article "just as good" by the retailer is something that the advertiser has to fight against continually, and this is why such admonitions as "Accept no substitute," "Beware of imitations," "If it isn't an Eastman, it isn't a Kodak," etc., are so frequently seen in general advertisements.

The mail-order advertiser has to cope with people that have no connection with him and that secure orders and payment for his goods under false pretenses. The admonition "Buy of the manufacturer; we have no agents," is an attempt to overcome this difficulty.

NAME AND ADDRESS

47. The **name**, or **signature**, and the **address** of the advertiser should of course appear in every mail-order advertisement, and, as a rule, in every retail advertisement. In some rare cases, however, where the retail store is the largest or one of the largest in a community, or where its location is well known, the name only may be sufficient. Still it is not always best to trust to this plan, for strangers and others unfamiliar with the store may not take the trouble to find its location, and may thus patronize some other store. While some general advertisers do not give their names and addresses, but devote the space wholly to advertising the product, most of this class of advertisers publish their names at least.

48. Forms of Firm Name and Address.—The most common form of firm name is simply the actual name of the concern; as, "James D. Smith & Co." Frequently, however, such a name would be abbreviated in the advertisements to "Smith's," as being easier to remember.

In addition to the name, a few words of explanation are sometimes added to show the nature of the business; as, "James D. Smith & Co., Hatters," "Hart, Schaffner & Marx, Good Clothes Makers." Note in Fig. 10 how the advertiser has used "The Purity Store."

Words showing the general character of the business are also incorporated with the firm name; as "Lord & Taylor, Wholesale Distributors," "Baker & Co., Coffee Importers," "Lambert Brothers, Manufacturing Jewelers, Retailers, and Importers," "Massachusetts Shoe Co., Wholesale Only."

Other explanatory phrases are intended to impress the reader with the reputation or importance of the firm, as, for example, "Cluett, Peabody & Co., Largest Makers of Collars and Shirts in the World."

General advertisers sometimes substitute the name of their product for the firm name, thus still further impressing the article on the reader's mind. The manufacturers of Fels-Naptha, for instance, give their name and address as "Fels-Naptha, Philadelphia."

49. Forms of Address.—For the sake of variety, the ordinary form of address, as, "145 Spruce Street," is sometimes cut to "145 Spruce"; or, the figures are spelled out, as, "One Four Five Spruce." "Opposite the Post Office," "Just Fifteen Steps from the Court House," are other attempts to be "different."

The use of a building instead of a street address, as, "406 Flat Iron Building, New York City," is permissible for either a general or a mail-order advertiser, but in the case of a retailer, the street address is much better because it is more definite. Even if a building is one of the most important in the city, there will be many persons that do not know where it is, particularly if the city is large.

USE OF A SCRAP BOOK, OR FILE

50. Every ad-writer should keep a **scrap book**, or an **envelope file**, and preserve all the examples of good copy, attractive illustrations, and effective typographical arrangement that he may clip from newspapers and magazines or get from other sources. Making such a collection is decidedly educational, and the specimens are sure to be helpful in practical work.

COPY FOR ADVERTISEMENTS

(PART 2)

COPY WRITING

USEFUL SUGGESTIONS

NOTE.—The subject of copy for advertisements was treated in a preceding Section from an analytic point of view. Some important principles that relate to the writing of copy will now be considered.

1. Concentration.—Book publishers rarely allow their agents to canvass for more than one book at a time, because when an agent approaches a prospective purchaser with too many good things, the chances are that the prospective will not be convinced that he needs any of them. The same principle applies to advertising. It is better not to advertise many things in a small space unless a demand already exists for them. When the articles to be advertised are necessities—things for which there is a constant demand—and price is the principal selling point, a number of them may be listed in one advertisement. However, where a desire must be created, an advertisement of ordinary size (one to occupy a 4-inch, single-column space in a newspaper or a quarter page or less in a magazine of standard size) is usually more forceful when only one article or only one class of goods is treated. Then all the information and argument can be concentrated with the most favorable chances for producing sales.

Take a men's-furnishing store as an example. If, in a single-column advertisement 4 inches deep, the advertiser tries to exploit the good qualities and reasonable prices of

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shirts, collars, neckties, hose, suspenders, hats, underwear, etc., the force of the advertisement will necessarily be spread over too many articles to be effective. If the advertiser devotes his space on one day to shirts or to shirts and collars, on another day to hats, on another to underwear, etc., he is more likely to have a series of business-producing advertisements.

2. Clearness.—Unlike the salesman, the ad-writer has no opportunity to go back and explain a statement or a word that is not understood by the prospective customer. Hence, copy should be so written that it will be perfectly clear to all readers. The grammatical construction should be simple and direct, and familiar words and expressions should be used. “High-sounding,” unusual words, quotations from foreign languages, etc. should be avoided. This is particularly true of copy intended for the general public. When writing copy intended to appeal to highly educated persons, it is possible to explain by suggestion, employing unusual but particularly apt turns of speech, metaphor, etc., for readers of this class are capable of catching the spirit and ideas of the advertiser and of filling out details left to the imagination. Such is not the case with the ordinary purchaser, however, and if there is any doubt as to the proper word and phrase to use, the more common and simpler one should be employed. Instead of “Is it sufficiently remunerative?” write “Does it pay well?”, and so on.

3. Conciseness.—By **conciseness** is meant expressing much in few words. As many words as are needed to convey the desired meaning and to make the copy read smoothly should be used, but no more. The successful author is paid for each word that he writes, but the ad-writer is charged for the space of each word. Therefore, every word and sentence should be as clear and as effective as possible. After writing text for an advertisement, it should be gone over carefully and all superfluous words should be cut out. The saving in words and the increase in strength will be evident. “Money back, if dissatisfied” is clearer and occupies less space than

"We shall be pleased indeed to return your money on any purchase that does not please you." Do not, however, make the copy so brief that its message will be obscure or unfinished.

4. Short Words and Sentences.—Short words and sentences not only tend to make copy clearer and more concise, but also stronger. Of two words of similar meaning, the shorter is almost invariably the stronger; and the same holds true of phrases and sentences. Compare "house" with "residence"; "dry-goods store" with "dry-goods emporium"; "Keep out!" with "Positively no admittance"; "Come in and look around" with "You are cordially invited to enter and inspect our stock."

5. Sequence of Ideas.—As has already been stated, the functions of advertising copy are to create interest and desire, to convince, to inspire confidence, to make the reader decide to buy or investigate, and to make the reader act. This is the logical and, ordinarily, the best order for the presentation of ideas in copy. Sometimes, however, points may be introduced out of logical sequence for some special purpose. For example, price, particularly if it is high, should ordinarily be introduced at the close of the argument; but if it is the chief, or one of the chief, selling points of an article, it may be included in the heading of the advertisement in order to give it extra emphasis.

6. Repetition of Ideas.—When skilfully made, the repetition of an idea is effective, owing to the cumulative effect. In unskilful hands, however, repetition is sure to weaken the text. Hence, the ad-writer will find it safer to give each idea complete treatment in its logical position and then proceed with the next point. In case the argument is an extended one, ideas may be repeated to keep the reader's mind centered on the main points, and the strongest selling points might also be repeated in summing up the entire argument. In an advertisement of ordinary length, however, repetition is unnecessary.

7. Reasonable and Extravagant Statements.—

Extravagant statements abounding in superlatives influence thoughtless or uneducated persons to a certain extent, but the average reader of advertisements has learned that such statements are "just talk." "Best in the world," "Greatest merchandizing event of the century," "Our prices are absolutely beyond duplication," "Astounding bargain sale," "Enormous reductions," and similar expressions are taken with several "grains of salt" by most people. Fanciful descriptions such as "Whirlwind of bargains," "Fearful slaughter of prices," "Avalanche of values" are also weak with thoughtful people. Copy should be rational and well within the limits of belief. "Finest hat on earth," is not so strong as "No better hat ever made," and "most magnificent" is improved by dropping "most." "Very" is another overused word.

Inexperienced writers nearly always err in the use of too many adjectives. Often, a noun is better without an adjective, and one well-chosen adjective is better than two or three that are not well chosen.

8. Realistic Descriptions.—Instead of using bombastic, extravagant expressions, strive to describe goods realistically, so that the readers may almost see them. A statement like "Finest mince pies at our restaurant" is not convincing; but an expression similar to "We pay \$4 a gallon for the Santa Cruz rum that goes in our mince pies, and the currants and raisins are all hand-picked," etc., is sure to make an impression. It is the kind of description that creates desire—that makes the reader mentally see the goods and say to himself, "I believe I'll try them."

To announce merely that a certain kind of ice cream is "the best you ever ate" is not strong advertising. Find whether there are any good features about the making of the ice cream. Find where the cream comes from, whether it comes from the milk of any good breed of cattle, or is handled with unusual care for cleanliness. Is it all pure cream—no condensed milk? Is superior flavoring used? Is

the ice cream made by experts? Is the water used in the factory of unusual quality? Is the cream put up in a form that is very convenient for people giving suppers or parties? Does it keep well in that form? How many flavors are made? Will the advertiser make up bricks consisting of several flavors? Is the clerk service and delivery service courteous and never failing? The answers to such questions will afford the kind of information that makes strong, realistic copy.

If a good clothing salesman should meet, away from the store, an acquaintance who was thinking of buying a new suit, he would not be content to tell the prospective purchaser that the store has "the largest and best assortment of men's fine clothing ever offered in the history of the city." He would not be a good salesman who did not know his goods and human nature better than to content himself with such a bombastic, indefinite statement. A skilled salesman would inquire if the acquaintance had any special kind of suit in mind. Then he would give the details of the suits his store had that closely approached what the prospective purchaser liked. If the prospective purchaser had no preference, the skilled salesman would suggest something. He would tell about the weight and color of the goods and its quality generally—stylishness, comfort, durability, etc. He would describe the cut of the coat, might give its length, and tell about any special features it had. Special features of the vest and trousers would also be mentioned. The salesman would not fail to comment on the fine workmanship of the suit, and he would tell why it was better than the workmanship of most ready-made clothing. He would give the price. He would speak of the ease with which a good fit could be had, owing to the superior tailoring of the suits, and to the presence in the store of a tailor expert in making alterations. In brief, the skilled salesman by giving specific details would try to picture in the prospective customer's mind the clothing he was trying to sell; and it is just this picture-painting in words that the ad-writer should strive for.

The best method of getting convincing copy is to "let the goods talk." If the ad-writer can be brilliant and interest-

ing, so much the better, but he should at least "dig" into the subject to be advertised and tell the important facts plainly. No amount of apt phrasing or clever epigram makes up for the lack of plain, concise information about the article. The article should be studied by the ad-writer as if he were the prospective buyer. Why is it desirable? What are its exclusive features? Why is it better than others of its class? Every meritorious article possesses some feature that makes it better than other commodities of the same class. It may be merely the package or the method of delivery. It is a singular fact, but if a manufacturer or salesman realizes that he is talking for publication, he often fails to give out important selling points. The ad-writer should talk with such a man like an ordinary customer would; then he will undoubtedly have some strong features pointed out to him. It is sometimes advisable to hide the memorandum pad until the required information has been skilfully drawn out of the manufacturer or salesman in ordinary conversation.

This rule of "letting the goods talk" seems a simple one to follow, but if the ad-writer can grasp it and carry out the idea faithfully, he has mastered one of the important principles of advertising, for the great weakness of most copy is that it is full of general claims and contains too few interesting, convincing facts.

Fig. 1 shows an unusually fine example of realistic, convincing copy. It draws a picture in the mind and starts a train of thought. Copy that thus strikes a responsive chord in the reader's mind, that voices his opinions and renews impressions made at some previous time, is economical as well as effective advertising, for one hundred words of such copy may bring up pictures and start thoughts that could not be described fully with one thousand words.

9. Truthfulness.—Aside from the moral aspect of the question, advertising should be truthful merely because truthfulness pays. When a firm gets the reputation of living up to its promises and of selling goods that are always as good as represented, it is a long way on the road



JUST try *that* once, Madam !
A little three pound pail of
it will do.

The result will delight, and
surprise, you.

When you take the cover off
be sure to note the beautiful
Crisp, waxy, and wrinkled,
appearance of this Queen of
Shorteners.

☆ ☆

What is it? Just purified
Lard.

Nothing added to it, but a
great deal eliminated.

All excess of greasy charac-
teristics removed.

☆ ☆

It is made from the few
crisp, dry, flakes of kidney Fat
found in each Hog.

These are, as you know, the
choicest of Lard.

But a clever Armour Pro-

cess makes it choicer still, by
extracting every undesirable
element, and leaving a rich
creamy odor and flavor in
place of the porky kind.

The removal of these ele-
ments naturally lessens the
weight of the Lard.

☆ ☆

That's why "Simon-Pure"
Lard *must* cost you a trifle more
than the commoner kinds.

But,—the *Pastry* it makes !
Tender, light, Digestible, and
deliciously toothsome.

Being less Greasy than ordin-
ary Lard it works into flour
quicker, and goes further, so
that its slightly higher cost is
more than offset in this, and
the finer quality of the Pastry
it helps to make.

Grocers and Butchers every-
where sell it, in three pound,
five pound and ten pound pails.

☆ ☆

Now *don't* ask for just "Lard"
but see that you get "Armour's
Simon-Pure Lard."

Every pail of the genuine is
clearly labelled :—

Armour's
- "SIMON PURE" *Lard*

FIG. 1

to success. Misrepresentation and half-truths may sell goods and may prove successful where the advertiser does not hope to make a second sale to the purchaser, but such practice must result in loss of reputation and patronage with most advertisers.

The ad-writer should therefore be careful that all statements and descriptions are truthful—such as he would make to a close friend. If an article is offered at a low price, the reason given should be logical and true; if the goods are slightly damaged, it should be briefly explained how and to what extent; if the low price is made because there is too much stock on hand, the fact should be stated; and so on.

If an advertisement states that suits priced originally at from \$20 to \$50 will be sold at \$18, and there is only one \$50 suit in the lot and only two \$40 suits, and these are old styles, many women that come to the store with the hope of getting a \$40 or \$50 suit for \$18 will be disappointed, and the store will lose prestige. Though the statement is strictly true, it would be better to make a more conservative statement or at least to point out that there are only three suits in the lot priced at \$40 or more. It should be remembered that no special sale is a success if the subsequent business of the advertiser is thereby hurt.

10. Value of the Bargain Offer.—The ad-writer should remember that all the world loves a real bargain—that special prices, offers, and discounts, limited time in which an offer holds good, notice of an early advance in price, premiums to those who purchase during a certain time, etc., are all great sale-closers. The chinaware given away with tea and coffee has made sales that have brought fortunes to the proprietors of such stores. The many magazine advertisements of slightly rubbed sets of books at special prices show what forms the bargain offer sometimes takes. But, undoubtedly, many of these offers are slightly deceptive, the books not being injured at all, and the scheme cannot, for this reason, be altogether commended.

The offer of a bookcase or an extra index volume free to all purchasers of an encyclopedia within a certain time is another form of bargain that has brought publishers good results. The bargain offer will always continue to be a most telling factor in advertising.

Offer real bargains. Don't claim that a lot of shirts to be sold at 75 cents each were \$1.50 shirts earlier in the season

Shannon Lawn Mowers Reduced

We've too many 14-inch Shannon Lawn Mowers left. We don't want to carry them over till next season; consequently before the summer's over we intend to clear them out at a reduced price. Remember, there's not a thing the matter with them. They have the same finely tempered steel cutting blades and the same easy-running mechanism as any mower we've sold heretofore at \$2.75. We make a new price to prompt a ready riddance, \$1.75.

Think of it, a \$2.75 Shannon Lawn Mower for \$1.75. Even at their regular price they're distinctive bargains.

Shannon Hardware Co.
816 Chestnut Street

FIG. 2

if they were sold at \$1. The merchant that deceives in this way will live to regret it, while the one that is strictly truthful about his bargain offers will find they command more and more attention. Furthermore, a person that gets a real bargain is likely to become a steady customer. Fig. 2 shows a good example of a bargain advertisement. The example

All-Wool Blankets— Considerably Under Value

For reasons that are obvious to any thinking person, we will neither take back nor exchange any article of bedding that has been out of the store over night. We are determined that our customers shall take no chances with bedding that has been out on approval, and perhaps in a sick room, for nobody knows how long.

Today's offerings command the attention of every woman who cares to economize:

At \$3 Instead of \$4

Eleven-quarter blankets of white wool with wide silk binding; red, blue, or pink borders.

At \$4 Instead of \$4.50

Ten-quarter blankets of soft, fleecy white wool with two-inch silk binding; pink, blue, or red borders.

At \$4.25 Instead of \$5

Eleven-quarter blankets of heavy wool—and nothing but wool—with two-inch silk binding.

At \$6 Instead of \$8

Twelve-quarter blankets of extra-fine white wool with extra-wide silk bindings; pink or blue borders.

J. W. ROBINSON COMPANY

235-237-239 S. Broadway

FIG. 3

shown in Fig. 3, while giving no reason for the reduction in price (there was none—the blankets being sold as leaders), is characterized by good argument and good description.

11. Timeliness.—Timeliness consists in using current events or local happenings in copy, thus giving an element of interest to the advertisement that it would otherwise lack. During the Russo-Japanese war, a breakfast-food manufacturer referred in several of his advertisements to the extensive use of his product as food for the Japanese army. A gunsmith, on the day following the capture of a house-breaker by a man that had a revolver handy, got good results by using the incident to point out a moral as to the importance of owning a good revolver, such, of course, as he had in stock. A typewriter company, on the day that the prize was awarded in a beauty contest, advertised the fact that the young woman that captured the prize used their machine, and printed her opinion of it. Immediately after the nominations in a recent United States presidential campaign a talking-machine company advertised that it had for sale records containing speeches by both candidates. Banks use large space to advantage on the day, week, or month, that wage earners of the community are to be paid. The service of fireproof, safe-deposit vaults is exploited on the day after big fires. Similar ideas will suggest themselves for use in advertising any business. Do not try to drag in current events that have no relation to the article or service to be advertised, but be quick to take advantage of the fact that public attention has been drawn to certain events and that minds are then unusually impressionable. In this way the advertiser may profit by a public interest that could not be created otherwise except with a large expenditure. Note Fig. 4. This advertisement appeared immediately after the price of commuters' tickets had been increased by a railroad company entering Philadelphia and suburbanites were much exercised. The store offered special reductions to commuters so that they could make up for the increase in fare.

12. Seasonableness.—The value of seasonableness of copy lies in the fact that at certain times of the year the public mind naturally turns toward goods that are useful at those times; hence, the mind is in a receptive mood and the force of the seasonable advertisement is greatly increased. For example, when the winter season arrives, young people

A Bracelet Season

This Summer will be a popular Bracelet season. Why? Because of the short sleeves and long gloves now so fashionable. And nothing so much adds to the charm of a woman's arm as a pretty bracelet.

We have a beautiful line of bracelets in solid gold, in scores of styles and patterns, plain, engraved, and jeweled.

We have a very pretty bracelet, solid gold, as low as \$4. Richer styles all the way up to \$20.

Gold-filled Bracelets, \$2.25 to \$5.50.

Our reputation for quality is your perfect assurance of worth.

A. DAVIDSON

Jeweler and Eyesight Specialist

Davidson Bldg., 15 Steps from Square

FIG. 5

Seasonable and gives interesting details

begin to think of getting skates; just at vacation time, attention may be readily drawn to suit cases, traveling bags, tourists' (folding) umbrellas, etc.; when spring comes, light-weight clothing and underclothing naturally come to the front, and so on. Fig. 5 shows an advertisement that was used just before the beginning of a summer when

Thanksgiving



Thanksgiving in this, the one-hundred-and-thirtieth year of our Independence, should be a time of unusual rejoicing because of the enactment by Congress of a law to protect the people from impure foods.

Every day is Thanksgiving Day in the home where foods that overwork the stomach and starve the body have given place to natural foods that supply all the elements for the

building of the perfect human body with the least tax upon the digestive organs. Such a food is **SHREDDED WHOLE WHEAT**. It is made of the choicest white wheat that grows, cleaned, steam-cooked, shredded and baked. It is a natural stimulant of peristalsis and supplies all the proteids needed to repair wasted tissue, in a form easily digested by the most delicate stomach. It is the cleanest and purest of all the cereal foods and is made in the cleanest, most hygienic industrial building on the continent.

If you like Shredded Wheat Biscuit for breakfast with milk or cream, you will like it as a pattle with fruit, creamed meats or vegetables. Its culinary possibilities are almost unlimited. Our new cook book tells you about some of them. It is sent free for the asking.

If you wish your Thanksgiving turkey to reach the climax of savory toothsome and wholesomeness make a "dressing" of crushed Shredded Wheat instead of white bread crumbs.

TRISCUIT is Shredded Whole Wheat pressed into a wafer and baked by electricity. It is delicious as a toast with butter, cheese or marmalades.

THE NATURAL FOOD
COMPANY,

Niagara Falls, N. Y.



"It's All in the Shreds"

FIG. 6

A seasonable November magazine advertisement

fashion had decreed the wearing of short sleeves and long gloves.

Manufacturers of goods used the year round take advantage of seasonableness by giving their copy a tone appropriate to the season. See Fig. 6.

13. Alliteration.—By alliteration is meant that use of the same first letter or similar syllables in two or more words of a sentence that produces a certain smoothness, or rhythm. In "Buy the Best Bread," alliteration is produced by three of the words beginning with the letter B. In "Earn While You Learn," the repetition of the "earn" syllable brings the smoothness, and in "Practice What You Preach," the two P's produce the same effect. This repetition of similar sounds lends a pleasing effect to language, but care should be taken not to make such an effort for alliteration that the effect will be noticeable. In the foregoing examples, the alliteration does not appear to be forced. Such a sentence as "Gaskins, Gloversville's Greatest Grocer Guarantees Gratification," however, should never be constructed. The first four words of the sentence might be permissible as a signature, but the use of the entire sentence would be too evident an attempt to manufacture an expression with all the words beginning with the letter G. It should be remembered that anything that turns the attention from matter to manner is a detriment.

14. Originality.—Originality in advertising is good, provided it does not sacrifice clearness and conviction to obtain cleverness. Straining after new and unique methods of presenting a subject nearly always results in weakening the copy, not only from a literary point of view, but also because the reader's attention is attracted by the manner in which the subject is presented rather than by the information.

There should not be such a strain for originality that the work becomes freakish, because this will merely result in amusing the reader, or, what is worse, in disgusting him. Originality within bounds adds interest and zest to copy, owing to contrast with the more stereotyped phrases of the

average advertisement. The ad-writer will always do well to express in a new way those ideas that most writers express in hackneyed language. Such expressions as "acme of perfection," "we lead, others follow," etc. are greatly over-used, and too many advertisers of bread and of mince meat assert that their products are like the "kind mother used to make."

The ad-writer should remember that it is always more important to be convincing than original. The all-important question about an advertisement is "will it sell the goods?"

15. Humorous Advertising.—As a general rule, in preparing advertisements, it is advisable to write plain, straightforward prose without attempting to be humorous. This is particularly true of high-priced articles and of those that are complicated or for any other reason require more or less extended argument or description. On the contrary, if the commodity is low-priced, or is such that it does not need to be fully described, or does not lend itself readily to description and argument, a touch of humor or quaintness will sometimes induce a reading more readily than any other element in advertising. The style of advertising that attracts the most attention, however, is not always the style that sells the most goods. To attract attention is important, but unless the attention-attracting feature of the humorous advertisement brings out and impresses a selling point, the effort is largely lost. Take, for instance, the following verse, which was accompanied by a quaint illustration:

"Bridget quits to wed her steady,
What's the odds, here's something ready,
Campbell's Soups,
Just add hot water and serve."

Here, the point is made that Campbell's soups are handy to have around in case of emergencies like Bridget's leaving, and the point is a good one.

The great objection to humorous advertising is that unless carefully handled it becomes ridiculous and the prospective customer is more or less disgusted instead of being inter-

ested. Hence, the novice is advised to refrain from "trying to be funny," and to content himself with setting forth the merits of the article in ordinary language.

When humor is employed, it should be a means to an end—not an object. The object of advertising is to sell goods, not to amuse people. Note Fig. 7. What is there about



FIG. 7

this advertisement to impel readers to go to the advertiser's store to buy their clothing? It is a fact that this advertiser failed in business soon after this advertisement was used.

16. Brightening Up Copy.—Although the ad-writer, particularly the novice, is advised to avoid humor as a rule, on the other hand, dry, stilted, or ponderous language should

not be used, as it will likely make the advertisement so uninteresting that no one will read it. If a person is already sufficiently interested in an article, he will read an entire advertisement about it even if the copy is decidedly prosy; but it is not safe to presuppose such a degree of interest. The ad-writer should endeavor to make his copy of interest to the casual reader.

One step in the right direction is the use of short words, short sentences, and frequent paragraphs. Another step is the avoidance of cut-and-dried expressions like "We beg to announce to our many friends," and so on. Another is to relieve descriptions as much as possible of the appearance of being merely a list of selling points. The use of the language of the class addressed is another "brightener." An apt quotation well followed up by the text sometimes serves to rivet attention and interest.

Things told in a narrative style and including conversation make interesting reading. For instance, the ad-writer might begin in this style: "Some folks tell us that our stock of rugs and carpets is entirely too large for Homer, and an out-of-town visitor said the other day, 'I don't believe those high-priced Wiltons will find sale here.' We believe that these persons are mistaken. We believe that there are plenty of persons in Homer that want the best things," and so on. Incidentally, it may be noted that this "heart-to-heart," frank style is an aid to the building up of close relations with patrons.

Timeliness and seasonableness of copy also add to its interest.

17. Paragraphing.—Copy for advertisements should, as a rule, be paragraphed more than general literary composition. Short paragraphs give directness and crispness to the style, and avoid the uninteresting appearance of a solid mass of type matter. In addition, paragraphing may be used to make a certain idea or statement stand out from the matter preceding and following it and to separate different items, as in department-store advertisements.

Some ad-writers make each sentence a separate paragraph—a *sentence paragraph*, in other words. When it is desired to make the copy chatty, or “breezy,” this style is good, provided each sentence conveys a complete idea. There is some danger, however, that the matter will be abrupt and disconnected.

18. Use of We and I.—Where a business is owned by only one person the use of “I” in advertisements gives a more personal tone than the use of “we”; but there is some danger of the overuse of “I,” which makes the copy sound egotistic and bombastic. To avoid this difficulty “we” is used, although, of course, it is really correct only where there is more than one proprietor. The pronoun “we” may be used by the single proprietor to secure dignity and formality in his advertising. This same effect may be obtained by a partnership, or company, by using the firm name instead of the pronoun. Instead of, “We are able to give great value,” etc., the copy would read, “Jones & Co. are able,” etc.

19. Grammar and Advertising.—Grammatical correctness is of importance in all kinds of writing, but it should be remembered that language is a servant, not a master. Language is a means of conveying ideas to others, and if at times this can be done better by not following grammatical rules slavishly, they should be disregarded. For instance, the ad-writer may use “the man you deal with” in preference to “the man with whom you deal,” despite the rule given in many works on composition to avoid ending a sentence with a preposition. According to some works on composition, it is not the best style to begin new sentences with the words *and* and *but*; yet the ad-writer should feel free to do this when clearness or forcefulness will be gained. Strength, clearness, and convincingness are of more importance than any rules. Still, it is a fact that in most cases a correct expression is smoother and clearer than a loosely worded one.

20. Colloquialisms and Slang.—Colloquialisms (expressions used in common conversations, but rarely in

literary composition, sometimes referred to as "the language of the people"), can often be employed with good effect, as they give copy a more personal tone than their formal equivalents. "Don't" and "won't," for example, may be used in preference to "do not" and "will not"; "I'll" and "you'll" for "I will" and "you will"; "shouldn't" for "should not"; etc.

Slang and colloquialisms are closely related, but the former is usually incorrect, inelegant, even vulgar, and of short life, while the latter are standard expressions. As a rule, the use of slang should be avoided, as it has a cheapening effect on copy. In some cases, however, depending on the article to be advertised and the class of purchasers, the use of slang is permissible. For instance, in advertising baseball bats, a statement like "These are the kind to smash out corking hot liners with" would be allowable, as this is the language of the ball field and would appeal to ball players more than pure language.

Standing between colloquialisms and ordinary slang are words and phrases called *trade slang*. Every occupation or business employs such expressions in every-day conversation, and when so used they are proper. When writing an advertisement to appeal to members of a certain class, therefore, the use of its trade slang is allowable and in some cases is even desirable. Trade slang that has become well known to the general public may also be used when exploiting goods for general sale.

21. Requisites for Skill in Composition.—The first requisite of effective writing is to have something to write about. The ad-writer who attempts to write copy without having studied his subject and received impressions that lead up to good ideas will not produce a strong advertisement, even if he has a good command of language. But when he has stored his mind with the facts and arguments that would influence prospective purchasers, he will still fail to produce a strong advertisement unless he has enough skill in the use of words to convey his ideas clearly and vividly to others.

Experience has shown that the conveyance of thought from one mind to another, whether by speech or by writing, is a difficult art, in the exercise of which few persons attain high excellence. The great writers of the world are known by the fact that their works are capable of producing on the minds of their readers effects that are vivid and lasting.

Many things are required for giving to literary composition the highest measure of effectiveness. Some of them are the following:

1. *Skill in the choice and use of words.*

This skill will come gradually from constant practice in conversation, reading, and writing. In this practice, a knowledge of spelling, punctuation, and grammar is indispensable. A good dictionary and approved works on English synonyms should be referred to whenever the writer is in doubt about the meaning or the choice of a word. Conversation with persons that speak correctly is especially helpful. So far as possible, the books read should be those written by the best authors, and they should be read again and again—not so much for their matter as for their style and for getting a good vocabulary. A person that does not read some of the best books and one or two periodicals that contain well-written articles need not expect to acquire skill in the use of words. Exercises in composing should be continued until they cease to be a task and become a pleasure.

2. *A logical instinct.*

A person with this instinct—a strong sense of orderly arrangement—will speedily learn to construct sentences that are clear and forcible, as well as easily understood. Every element of his sentences will be just where it should be to produce the strongest possible effect on the hearer or the reader. Without a sure sense of logical dependence, a quick perception of order, and a fair measure of constructive ingenuity, no one can excel in composition.

3. *A sense of beauty and harmony in language.*

The exact ideas required to produce a given effect may be expressed in language so harsh and awkward as to fail in its intended effect, and serve only to offend or weary the hearer.

On the contrary, it is well known that an audience can be delighted by a speaker or a reader even when the matter presented has no great interest or importance. It is said that Gladstone could make music of mere statistics, and that Whitefield, the great preacher, could call forth either laughter or tears by uttering in different tones the word Mesopotamia.

To become a skilful writer or speaker, one must have a sensitive ear and be quick to recognize a beauty or a blemish in language.

22. Few persons realize how many synonyms there are for a single word. Consider, as an example, the word *beautiful*. There are a dozen or more synonyms, yet each one has a delicate shade of meaning of its own and is a more appropriate adjective for some nouns than it is for others. Note how well these adjectives go with the nouns they qualify: a *beautiful* woman, a *handsome* man, a *pretty* hat, a *fair* face, a *charming* entertainer, a *graceful* figure, a *bewitching* smile, a *comely* matron, a *picturesque* view, an *attractive* design, a *delightful* surprise, a *fine* house.

The following example of the various words that may be used to indicate a collection of things still further emphasizes the peculiar fitness of certain words for others:

A bevy of girls, a pack of wolves, a gang of thieves, a host of angels, a shoal of porpoises, a herd of buffalo, a troop of children, a covey of partridges, a galaxy of beauties, a horde of ruffians, a pile of bolts, a heap of rubbish, a drove of oxen, a mob of blackguards, a school of whales, a congregation of worshipers, a corps of engineers, a swarm of bees, a crowd of people, a flock of pigeons, a fleet of ships, a litter of puppies.

English is so rich in synonyms and different methods of expressing the same idea that there is no reason why the ad-writer should use certain words and expressions to excess.

23. Realistic descriptions depend largely on the ad-writer's choice of adjectives. Consider, for example, the phrase "velvet smoothness"; the word *velvet* here conveys as much to the mind as several less appropriate adjectives would convey. The same principle applies to words

other than adjectives. In the sentence, "Weis pruning shears will snip a broom handle," the word *snip* conveys the impression that the shears will cut a broom handle as ordinary scissors would clip a thread; substitute *sever* or *cut* and the sentence is not nearly so strong.

24. When reading over copy for an advertisement, it is always a good idea to note whether the same word or expression has been used two or more times in close proximity; whether the various words and phrases convey the right shade of meaning; whether the proper adjective is used with the noun it modifies; whether a single adjective can be found that will convey a stronger impression than several other words; etc. It is natural with most persons to be verbose. Therefore, most beginners will use such expressions as *smell and odor*, *rough and coarse*, when just one of the descriptive words would be stronger.

25. The ad-writer will find it profitable to read carefully a well-written advertisement such as is shown in Fig. 1, and then, without referring to it, write the facts and arguments of the advertisement in his own language. By comparing his completed work with the original advertisement, he will see wherein he has failed to do as well as the skilled writer in the choice of words, arrangement of ideas, etc. Single paragraphs like the following may be used in the same way:

Nearly every man, and surely every woman of right instincts, wants a home—a cozy, artistic, substantial home, amid pleasant, healthful surroundings, where *living* in the right sense of the word is made possible. The question, then, of first importance is, "Where shall the home be?" Naturally, the best place is where the home will always be in a strict residential neighborhood, protected by wise restrictions that insure an atmosphere of morality and refinement, and where the purchase of property is sure to prove a profitable investment.

For just these reasons, Woodland Heights appeals to home-loving people. It is an ideal spot, and offers the home lover who needs rest and quiet after a busy day, a new world of peace and healthfulness where he can absorb the influence of nature's beauties, and enjoy the real comforts of life.

But, aside from the "home idea," Woodland Heights offers an opportunity for the investing of savings in real estate that is not only safe but is more than likely to double in value within the next few years.

Just a little more than a year ago Woodland Heights was merely a fine tract of land of about one hundred acres, sandy, well-drained, and partly covered with beautiful trees. Now, it is a perfect site for homes—with broad, well-graded streets bordered with cement sidewalks and curbing, parkways smoothly leveled and adorned with young live oaks and sycamores. A complete water system is installed, affording perfect water supply and fire protection; and the Woodland Heights car line gives a fifteen-minute service.

This soap produces a lather that differs from all others. First, in body: it is close and profuse. Secondly, in lasting qualities: it holds its moisture and remains on the face, thick and creamy, without the drying and smarting effects of other kinds.

The plan just described is the one that Benjamin Franklin followed when striving to improve in composition. Persistent practice is sure to bring improvement. The examples used need not all be advertisements, but, in any case, they should be selected for the well-written English that they contain.

26. Study of Human Nature.—To write effective advertisements, the ad-writer should study human nature. Vanity and pride in personal appearance influence those who buy clothing. The desire for comfort and ease helps the sale of hammocks, easy chairs, etc. The universal love of money—the desire to get rich—assists the advertising of investments. Appeals to the appetite make the advertising of foods more successful. The ad-writer should try to put himself in the place of the person that he is trying to influence through the advertisement. He should try to imagine what would appeal to him if he were that person and in that person's condition or circumstances.

If the goods are to be sold to farmers, he should study the instincts and needs of farmers. If an improved plow is to be advertised, the farmer will be interested in knowing

that one man can do as much work with the plow as two men can do with some other kind of plow, because the labor question is an important problem with the farmer. He will be interested in knowing that the improved plow can be adjusted so that it will plow just deep enough for the soil of his farm and not too deep; that it is strongly built and not likely to be broken by rocks or to get out of order in busy times; and so on.

Is it a baby food? Then the advertisement should be so written that it will appeal to mothers. The mother's natural pride in the health and appearance of her child and her maternal concern for its general welfare must be studied if the ad-writer desires to make his appeal most effective.

The ad-writer should not imagine that other people will part with their money any more quickly than he would with his. One of the most successful department-store advertising managers goes out in the store among customers and listens to the conversations that are carried on between customers and clerks. He stands in front of the show windows and takes hints from the remarks of those who stop to look in the windows. He studies the class of people that come to the store, learns what appeals to them, and prepares his copy accordingly.

While, in some respects, people are much the same the world over, it is not safe to assume that the advertising that is effective with one class will be effective with another. Campaigns that were successful in the United States have had to be modified according to British ideas before they brought proper results in Great Britain.

27. Advertising to Women.—Probably the first division of customers that would suggest itself would be that of sex. It has been estimated that about 80 per cent. of all goods sold are purchased by women. Yet some recent investigations show that the opinions of men enter largely into many purchases that were formerly supposed to depend entirely on the judgment and taste of women. Nevertheless, women buy practically everything for themselves, nearly all things for

their children, many things for the men of the family, and their opinions control to a greater or less extent the purchasing of all the household supplies, furniture and furnishings, etc.

Women are more readily influenced through advertising than men, for they are more easily attracted and not so hard to convince. Also, they have more time to read, consider, and inquire, and have learned better from experience that advertising is news, that it keeps them informed about the latest styles, new products, etc., and last, but by no means least, that it gives them an opportunity to save money.

Perhaps the most important thing to be considered in advertising to women is *style*. Styles in nearly everything are constantly changing, and most women like to keep up with these changes as much as possible. Most advertisements to women, particularly of wearables of any sort, should therefore emphasize style.

A second point is women's *love of detail*. Almost any information about an article, provided it is not something already well known, will be read with interest. For this reason, articles for women's use should be fully described.

A third consideration is that women have finer artistic taste and more love for the beautiful than men. Not only do the artistic points in the article appeal strongly to a woman, but every feature of the store and the advertising makes its impression to the esthetic side of her nature. Therefore, in advertising wearing apparel, personal and house furnishings, ornaments, etc., such points as artistic design, color schemes, arrangement, etc. should be well emphasized. Artistic illustrations and display appeal to women more than they do to men.

Domesticity and pride in one's house are traits that are strong in women, and these should be appealed to by the ad-writer whenever opportunity offers. Every woman is interested in things that will make her home life pleasanter or easier or that will improve the appearance of the house.

28. Advertising to Men.—The articles that must be considered with special reference to men are limited to such

things as are *for his personal use* or are *connected with his business*. But even in the former class, women's influence is always more or less in evidence. Clothing, for example, is often bought at the suggestion or with the advice of some woman, or to make a good impression on the fair sex. Other things for personal use, such as cigars and tobacco, are essentially masculine and should be advertised without special reference to woman's taste and prejudices, with the exception that it is inadvisable to use anything in an advertisement that would offend a woman or prejudice her against the advertiser. It is a fact that many women read advertisements intended for men and talk them over with husband or brother.

Men have many of the traits already mentioned as being strong in women, but in a smaller degree. Style and appearance have less bearing on a man's purchases; or, rather, while the desire for style may be as strong as in a woman, the style must be supported by quality. Some men have their artistic side well developed, but in most cases to a far less extent than in women. Strength and simplicity appeal to men more than mere artistic value.

Men differ from women in that they have less regard for details. A brief description that covers the main points fully may produce better results than the full description that appeals to women. If the main points of an article are satisfactory, the details frequently get slight attention.

Honesty and reasonableness are two of the primary requisites in copy for men. Men depend more on the advertiser's statements than women, and do not rely so much on their own judgment; they will trade regularly with the advertiser whose goods always come up to his advertisements.

Reasonableness is an essential, because men are not easily influenced by exaggerated statements. They are more likely to regard them with amusement and distrust—they see through them, in other words.

Novelty often appeals strongly to men. A new idea, an old idea in new dress, or a story will interest a man more

readily than a woman. This is an important point in connection with creating and maintaining interest in an advertisement.

Forceful writing—"hammer-and-tongs" style—often appeals to men, where it might fail to interest or might even disgust women. Both humor and the free, familiar chatty style of copy are more effective with men than with women. At the same time, guard against the natural tendency to be too "snappy" or clever, for this style makes the same impression that an oversmart salesman does. An ounce of earnestness is worth a pound of cleverness.

29. Business Advertisements for Men.—The foregoing remarks on copy for men apply largely to goods for personal use. Articles used in a business way, such as office supplies, machinery, and tools used in the various trades, are usually strictly men's goods, and woman's influence with regard to them is wholly or to a large extent absent.

In copy for these "business goods" very little attention need be paid to the personal tastes of the consumer. The main point is to convince him that the article advertised will be of practical value in his business. The description of the goods may be lengthy, provided it is necessary for a clear understanding. Also, extended arguments may be used if they are logically presented. Anything that has a bearing on a man's business has an actual dollars-and-cents value, and it will be carefully studied if proper interest is aroused. It should be remembered, however, that a business man's time is valuable, and copy should therefore be concise.

CATCH PHRASES

30. Forms of Catch Phrases.—The purpose of a catch phrase is to put an idea into words in such an unusual, pithy, or concise way that the phrase will have indelibility; that is, will be retained in the public mind and always be associated with the article or business to which it refers.

Some catch phrases depend on alliteration; as, "The Rye to Buy." Others are plays on words; as, "Top Coats—Bottom Prices." Another form is an adaptation of some old saying, or adage, that is known to every one; as, for example, "A Hair on the Head is Worth Two in the Brush." In many cases the phrase is merely a brief but pointed statement or question; as, "See that Hump?" "It Floats," "Good morning, have you used Pears' Soap?"

The more inclusive a catch phrase is made, either with reference to the article or to the proposition in general, the more effective will be the phrase. "It's all in the Shreds," used by the manufacturers of Shredded Wheat Biscuit, is strictly true and gives their entire argument in five words. Their claim is that not only is all the wheat in the biscuit but also that the shredded form is responsible for the ease with which the product is digested.

31. Trade-Mark Value of Catch Phrases.—A catch phrase persistently used comes to possess value as a trade mark, and for this reason is more frequently met in general advertising than any other form. In fact, some general advertisements consist of a catch phrase alone. The phrase not only serves to identify the goods, but if properly used will identify the advertisements and also act as a connecting link between advertisements in different kinds of mediums. The cumulative effect of such a phrase is of great importance. A person may see an advertisement one day and then not see it again for a week or a month; but if the catch phrase is such that it clings to his memory, he will at once recognize that the article is not a stranger. If the phrase is first seen on a bill board and later in a magazine or a newspaper, the reader at once connects the two in his mind. In both cases, one advertisement reinforces the impression of the other.

Mail-order manufacturers also use catch phrases for practically the same reasons as the general advertiser. One mail-order firm, for example, uses the phrase, "A Kalamazoo Direct to You." This phrase clearly shows the nature

of the proposition by "direct to you," while at the same time the oddness of "Kalamazoo," the alliteration of "zoo" and "you" and the rhythm of the words make it almost impossible to forget the phrase.

32. Retail Catch Phrase.—In retail advertising, the catch-phrase idea is usually applied to the store or to the method of doing business. Samples of retail catch phrases are, "On the Square," used by a dealer situated on the main square of a city to indicate both his location and his fair dealing; "Credit you? Certainly," used by a concern selling on credit; "The store that saves you money," suggesting uniform low prices; "Serves you right," used by a restaurant; "Newman, the Shoeman"; "When in doubt, buy of Osgood"; etc.

33. Catch-Phrase Headings.—A less common form of catch phrase is the one that has value only in the advertisement in which it appears, and is not intended to become a "trade-mark phrase." "Top coats—bottom prices" is such a phrase. Used as a heading, a combination like this often excites more interest (and hence increases the likelihood of the advertisement being read) than would a more common wording like "Top coats at lowest prices."

COPY SUMMARY

ACTUAL EXAMPLES OF CONSTRUCTING ADVERTISEMENTS

34. The novice in the advertising business will undoubtedly find it somewhat difficult to assemble his ideas preliminary to writing copy; therefore, the following **copy summary** is given to assist him. The preparation of a similar summary should be a preliminary to the writing of copy for any advertisement, at least until such time as the ad-writer becomes so expert that he can readily pick out and keep in mind the main features of the proposition.

Before writing the copy, the ad-writer should answer the following questions to his own satisfaction:

1. By what plan is the article or service to be sold? (Is a retailer to advertise it? Is the manufacturer to advertise to create a demand on retailers? Is the sale to be made by mail? etc.)

2. What class of prospective customers am I trying to influence? (Men or women? City people or country people, or both? Well-to-do, poor, or middle class? etc.)

3. What are the tastes, needs, and manner of reasoning of these people? What will probably be their objections to buying, and how may these objections be overcome?

4. In what medium is the advertisement to appear? (Newspaper? Magazine? Street car? Bill board? etc.)

5. What is to be the size of the advertisement? (Width? Depth?)

6. Shall "season," current event, local happening, etc. be used?

7. What selling points of the article and what features of the selling plan should be introduced? That is, if I were one

of these prospective customers, what would interest and influence me?

8. What heading is most likely to attract the favorable attention of prospective customers? (Name and selling point of article? Question, suggestion, or command about use, need, or benefit? etc.)

9. Would illustration strengthen the copy? If so, what style and size of illustration should be used?

NOTE.—While the questions about the size of the advertisement and about illustration are important, no attempt should be made to show size until the Section devoted to *Layouts* has been studied and no attempt should be made to show illustrations until *Advertisement Illustration* has been studied.

10. Shall price be presented? If so, how shall it be presented? (In heading or near the end of the advertisement? Cash or instalment? etc.)

11. Is it best to try to have the advertisement complete the sale, or should this be left to a salesman or to a catalog, booklet, etc.? If the advertisement is to complete the sale, what is the strongest closing point?

After writing the copy, answer this question:

12. Is the copy clear, concise, complete, truthful, interesting, logical, convincing, grammatical, properly spelled, properly punctuated, and properly paragraphed?

When satisfied that the copy is as good as can be made, read it to some friend, if possible. By so doing it can be learned how the copy will appeal to others, and perhaps minor weaknesses that have been overlooked may be discovered.

COPY FOR A SAUSAGE ADVERTISEMENT

35. In order to show clearly the application of the foregoing instruction, the various steps in preparing copy for a retail-market advertisement of sausage will be described.

In *General Definitions*, ten sources of information with regard to the selling points of an article were listed. Of these, six can be used in the present case: The manufacturer and retailer of the article (one and the same person in

this instance) can be consulted; probably several users of the article are known to the ad-writer; or he may have eaten this make of sausage himself; investigation into the methods of manufacture, nature of ingredients, etc. may be made; and, lastly, probably any obtainable advertisements and booklets of other makers of sausage would prove helpful.

36. Analysis of Sausage Selling Points.—Having obtained from the available sources all possible information about the sausage, the next thing to do is to make a careful analysis of the information. Referring to the sheet containing the Analysis of Selling Points, checking off the points that apply to this sausage, and adding additional or special ones, the following list of classified points is developed:

Flavor.—Delicious and appetizing.

Taste.—Tempting and spicy, but not overseasoned; fresh because made every day.

Quality.—Superior, because of material and method of manufacture.

Material.—Best selected pork is used, not scraps, and nothing but pork; spices used for seasoning are the purest obtainable.

Workmanship.—The maker of this sausage follows a receipt that he has used for 20 years; utmost care is used throughout entire process to maintain high standard; reputation of sausage and maker is well known throughout the county.

Reliability.—Reputation of both manufacturer and sausage is a guarantee of reliability.

Purity.—Guaranteed absolutely pure in every way; no preservatives, coloring, or adulterants of any kind used; "home made" on the premises, which are kept scrupulously clean; clean, careful help; always glad to have visitors call for inspection at any time; sausage is put up "in the case" and "loose"; the loose sausage is packed in air- and dirt-proof packages, which keep it fresh and clean.

Price.—Same as for ordinary sausage.

Selling Plan.—Case or loose sausage sold in 1-pound packages only; mail or telephone orders accepted; free delivery anywhere in town; six daily deliveries.

37. Copy Summary for Sausage Advertisements.

The Copy Summary should now be made. The answer to the questions in Art. 34 would be about like this:

1. The retailer, who is in this case also the manufacturer, is to advertise the sausage.

2. Housewives of the great middle class.

3. Likely to be interested in good things for the table, but probably already buying some other sausage regularly. Advertising will have to emphasize quality strongly in order to induce them to change.

4. Newspaper.

5. About 3 or $3\frac{1}{2}$ inches deep; two columns wide.

6. No.

7. It is evident that the list in Art. 36 contains unimportant selling points and those which may belong to other makes of sausage. The following, however, belong to this sausage alone, or if to other sausages, in a smaller degree: Home made; strictly pure ingredients; nothing but best selected pork and spices; always fresh; made every day from receipt used for 20 years; sealed packages; six daily deliveries.

8. Name and selling point of the article.

9. No illustration needed.

10. Price should be given; but as it is not special, its logical place is near the end of the advertisement.

11. It is best to have the advertisement complete sale, if possible, because it will be difficult to induce prospective purchasers to come to the store to see the sausage. Mention of free delivery six times a day and a suggestion that the reader telephone for a trial pound are good closing points.

12. Question 12 can be answered, of course, only after copy has been written.

Fig. 8 shows the advertisement as set up. Note that the information and the argument have been reduced to a few sentences.

COPY FOR A REFRIGERATOR ADVERTISEMENT

38. As another example, the preparing of an advertisement of the Blaine refrigerator, for sale by a local hardware store, will be described. It is assumed that the ad-writer has little knowledge of refrigerators in general and no knowledge of this particular refrigerator. The necessary information may be obtained as follows:

Our Home-Made Pork Sausage

is the most delicious you ever tasted. No more like the packing-house article than chalk is like cheese. Has the true home-made flavor, and contains nothing but selected fresh pork (no scraps) and purest spices. Not overseasoned; just right. Always fresh; we make it up every day, just as we have for 20 years. Our clean kitchen is open to visitors. Cobb's Sausage costs no more than others. In the case, or loose, in 1-pound sealed packages, per pound **15c**

**Six deliveries daily. Telephone us
to leave you a trial pound today**

Cobb & Co., 461 Palfry

Telephone, 20 Main

FIG. 8

1. From the manufacturer's catalog, of which the dealer would probably have a copy; or the catalog could be obtained from the manufacturer.

2. If the ad-writer could talk with the manufacturer's traveling salesman, he could also get information, but as the salesman's visits would be infrequent this source could be used only in special instances.

3. From the dealer himself, who also would act as buyer of his stock, except in the largest stores.

4. Local purchasers of the refrigerator could be interviewed.

5. The ad-writer should also examine the refrigerator carefully with a view to discerning selling points that might otherwise be overlooked.

6. A study of advertisements, catalogs, etc. of other refrigerators might suggest some points of value.

39. Refrigerator Analysis.—A careful application of the Analysis of Selling Points suggests the following points:

Appearance.—The refrigerator is a new model of substantial, attractive appearance. The hardwood used is handsome, natural, dull-wax finish.

Size.—Three sizes.

Quality.—High.

Material.—High-grade hardwoods, best that money can buy. Porcelain one-piece linings that cannot break, crack, discolor, chip, craze, or absorb moisture. Strong castors. Smooth and easily washed.

Workmanship.—Refrigerators are faultlessly finished; perfect cabinetwork. One-piece linings made by patent process. No other manufacturer can duplicate them. Manufacturer has had 10 years' experience in making these refrigerators.

Durability.—Will last a lifetime; will outwear several cheap refrigerators.

Healthfulness.—Absolute safety from disease germs of all kinds. No lurking place for decaying food, because of one-piece construction of linings. Perfectly dry atmosphere all the time.

Reliability.—Guaranteed; free trial offer enables purchaser to verify every statement made by advertiser; indorsements—can refer to several satisfied purchasers in this town; in use for 10 years without a single case of dissatisfaction; thousands in use.

Utility.—Used daily.

Economy.—Saves work because easily cleaned; saves money because it saves ice; saves health and doctor's bills because it keeps food in perfect condition; saves worry.

Price.—Reasonable; special for next 60 days in order to introduce locally; will be advanced at end of that time.

Selling Plan.—Sold on 30 days' trial; money refunded if refrigerator has proved unsatisfactory at end of that period; instalment plan if desired.

Additional Point.—The refrigerator is odorless owing to a proper circulation of dry air.

40. Refrigerator Copy Summary.—The answers to the questions in the Copy Summary are:

1. Retailer is to advertise the article.
2. Housewives almost entirely. Some husbands might be interested in article, but they probably would not have time to investigate. As this refrigerator sells for a good price, poor people could hardly afford it. All other housekeepers could be regarded as possible customers. The hardware dealer is in a fair-sized town, where people are accustomed to buying through advertising and respond readily to good advertising.
3. These prospective customers will probably look favorably on a refrigerator of this class; that is, most housekeepers that do not own so good a refrigerator would probably like to own one. The obstacles in the way of the sale will be the fact that many of these housekeepers will have an old or cheaper refrigerator. The comparatively high price of the Blaine will be an objection to overcome with a great many. The best way to overcome the objection is to emphasize the necessity of a healthful refrigerator and the high quality of the Blaine.
4. Newspaper.
5. From 6 to 7 inches deep; two columns wide.
6. Yes. Typhoid epidemic in city. This fact may be used to emphasize the urgent need of a germ-proof refrigerator.

7. The following points apply to this refrigerator alone, or apply to this refrigerator to a larger degree than to any other:

Safety.—Germ-proof, owing to construction of food compartments. These are made of solid porcelain without joints of any kind to afford lurking places for decaying food. (Typhoid sometimes originates in just such places.)

Material.—This porcelain cannot chip, craze, break, discolor, or absorb moisture. These last selling points are claimed for other porcelain-lined refrigerators, but usually cannot be substantiated owing to the inferior grade of porcelain used, which sooner or later becomes imperfect. Blaine porcelain is made by secret patented process and is guaranteed to remain perfect for a lifetime. The surface of the porcelain has an unusually high glaze; hence, refrigerator can be cleaned more easily than any other.

Saves Money.—Porcelain is very thick and naturally stays cold. This saves ice; hence money.

Circulation of Air.—Refrigerator is so designed that there is constant circulation of dry air. This dryness prevents food from deteriorating. This claim is made for other refrigerators, but the Blaine circulation is superior.

This germ-proof idea, together with the fine material, workmanship, and appearance should make a favorable impression on readers.

8. Name of article combined with the germ-proof selling point.

9. Yes. An attractive illustration of the refrigerator that showed its good points would make the advertisement not only more attractive but more convincing. An illustration $2\frac{1}{2}$ or 3 inches deep would be large enough.

NOTE.—While an illustration would improve the refrigerator advertisement, until *Advertisement Illustration* is studied most of the examples will be all-type advertisements.

10. Price should be quoted in the latter part of the body matter.

11. As the refrigerator is on sale in the local retail store it is not practicable to try to make the advertisement com-

plete the sale. The offer of a free trial for 30 days and to refund money in case the purchaser is dissatisfied, together with preceding information and argument, should be sufficient to bring prospective customers to the store, where the sale may be completed by a salesman.

12. After the copy was written, question 12 was carefully considered and answered in the affirmative.

Fig. 9 shows this advertisement as it appears when set up in type. It is not practicable to try to include in one advertisement all the points brought out in Art. 39. Some of the good points that are omitted could be incorporated in other Blaine Refrigerator advertisements.

COPY FOR VARIOUS ADVERTISEMENTS

41. In showing the construction of the sausage and the refrigerator advertisements, the uses of the Analysis of Selling Points and the Copy Summary were explained and demonstrated in detail. A sheet containing the Analysis of Selling Points and the Copy Summary is furnished for each advertisement to be written. Throughout this Course it is expected and required that the selling points of the commodity to be advertised shall be checked off on the list; that the additional or special selling points shall be written down, and that the ad-writer will ask himself the questions of the Copy Summary and thus assure himself that his advertisement is the most effective that he can prepare before sending his work for criticism.

42. Naturally, there will come a time when the mind will be so trained that this discovering of the selling points will be done almost instinctively, and when it will be unnecessary to check off the selling points on the back of the chart before writing an advertisement; and in due time the ad-writer will be able to see that his copy is just what it should be without being obliged actually to ask himself all the questions of the Copy Summary. This facility is something that is possessed only by expert, experienced writers,

The Only Germ-Proof Refrigerator

You're boiling all water, of course, but haven't you overlooked the fact that there is another source of typhoid troubles—the refrigerator? The ordinary refrigerator is full of typhoid breeding places—joints, cracks, crevices—where decaying food lodges.

Take no risks; protect your family by buying a Blaine, the only germ-proof refrigerator. Its pure white, highly glazed lining is one solid piece, no joints, no crevices, and all corners are rounded. There is absolutely no place in

THE BLAINE

where decaying food can lodge. And better still, there never can be; Blaine porcelain cannot break, crack, chip, craze, or discolor in any way. The patented manufacturing process is the reason; absolute safety the result.

The Blaine is made by the well-known Blaine Manufacturing Co., of Boston, Mass., and sold under a positive guarantee to refund money if ordinary, careful use develops any defect within 10 years. No other refrigerator dares give such a guarantee. The Blaine is built of the finest thoroughly seasoned white oak, wax finished in the natural color. Improved model, the result of 10 years' experience in making refrigerators.

To introduce the Blaine, until June 1 we will sell it at a reduced price, and on 30 days' trial. Your money back—if you want it—and no questions asked. Three different sizes in our stock.

Blaine No. 61: two food compartments, four shelves; front opening, 100-pound ice box; **\$20.50**
regular price, \$25. For next 60 days, . . .

Rowe, Robinson & Smith

Sole Agents for
Suffolk County

249 Massachusetts Avenue

FIG. 9

however, and throughout this entire Course the Analysis of Selling Points and the Copy Summary should be used in preparing the advertisements.

In the other demonstrations of copy writing that follow, the process of finding the selling points and of answering the questions of the Copy Summary will not be given in the detail that they were in the construction of the sausage and refrigerator advertisements; but it should be understood that these processes are followed in the construction of all the advertisements shown in this Section as specimens of good copy.

43. Copy for a Soap Advertisement.—Soap is an article of common use, and unless the particular soap that is to be advertised has some qualities not found in any other soap, there is no need to fill space with arguments to the effect that people should use soap. If a shampoo soap that is a cure or a partial cure for dandruff is to be advertised, then it would be well to begin with something that will induce persons that are annoyed with dandruff to use this soap for the trouble. But if the soap is designed for ordinary toilet use, the entire information and argument should be devoted to showing merely that this particular soap is superior, or superior at its price, to any other soap on the market. If there are special uses in which it surpasses most other soaps, then the most should be made of this point. For instance, in their advertisements, the advertisers of Ivory soap have pointed out the superiority of Ivory for the washing of lace curtains, blankets, ostrich feathers, etc. All of this is decidedly educational and is good advertising.

Resinol soap, according to the claims of the makers, is made up of (1) oils that nourish the skin; (2) resinol, an agreeable, healing emollient; and (3) suets of the best quality. The statement is made that Resinol soap not only does all that other soaps do, so far as its cleansing qualities are concerned, but does a great deal for the skin that other soaps do not do—that it stimulates a healthy action in the

skin, is the proper food for the "invalid skin," so to speak, and that it has a cooling, pleasant effect.

The price of Resinol soap being 25 cents a cake, it is obvious that a great deal of space should not be given to its ordinary cleansing qualities, however good they may be, for the public can buy other soaps much cheaper that will answer for toilet purposes. Unusual features—the individual selling points—must be the principal selling points. The claim that Resinol soap does something for the skin that other soaps cannot do must be proved in order to induce buyers to pay 25 cents; and it must be shown that instead of the price being high, it is really low for a soap of the quality of Resinol. As the soap belongs in the medical class, it is better sold through drug stores than through grocers, and in order to create a demand on the druggists and induce them to handle the soap, the admonition of the advertisement should be "Get it at your Druggist's" or words to that effect. In order that the force of the advertisement may not be lost, the direct-command style of admonition may be used. Carrying out these ideas, the advertisement shown in Fig. 10 is produced.

44. Copy for a Hand-Numbering-Machine Advertisement.—While thousands of business offices use hand numbering machines, the person at whom an advertisement for an article of this kind should be directed is the man that has not yet learned the use of one—that does not appreciate the time it saves or the quality of work it does. The man that does not know the value of a hand numbering machine will not buy one merely from reading a description of it. From mere descriptive advertising, he may in time get a general impression that the particular machine advertised is a good one, but unless for some other reason, such as a certain need in his business or seeing an acquaintance use the machine, he concludes to buy, a mere description will not be sufficient for effective advertising.

Therefore, the mission of an advertisement for a machine like the Bates hand numbering machine should be twofold:

A Peculiar Soap

*Brings Health and
Beauty to the Skin*

RESINOL SOAP is a peculiar soap. It is totally unlike any other soap.

It is not mere soap. It is a scientific combination of gentle skin-feeding oils, selected suets, and RESINOL—the most balmy, cooling, healing, and effective skin emollient known to medical science.

RESINOL SOAP is a wonderful soap. It produces wonderful results. It gives in compressed and durable form all the best factors that count for skin beauty, skin transparency, skin stimulation, skin health. 'Thirty days' use of RESINOL SOAP will work such changes in a sickly skin that it will find a permanent place on your toilet table. It is the ideal skin Soap—cooling, healing, nourishing—a veritable blessing to a parched skin.

Go to your druggist's today and ask for a cake of RESINOL Soap. It costs only 25 Cents.

Buy a cake. Try it.

Watch the Results

FIG. 10

first, to convince business men that it is to their interest to use a numbering machine—that the numbering of orders, index cards, statements, etc. is a time- and trouble-saving practice; and, second, that the Bates machine is the best in the market. The uses of a numbering machine are so various that all cannot be mentioned in the advertisement; but a few may be given, and these will suggest others to the mind of the reader. Furthermore, a booklet may be offered that will give the particular uses of the machine in various lines of business. It is not desired to make direct sales, but to send the reader to his regular dealer. Having obtained these points from the use of the Analysis of Selling Points and the Copy Summary, the advertisement shown in Fig. 11 was prepared. The copy originally occupied half of a magazine page, and was 8 inches deep.

45. Copy for a Waist-Sale Advertisement.—In writing an advertisement for the purpose of selling a large assortment of women's waists, the space that can be given to each article is necessarily small. There is great difference in tastes to be considered and there are many pocket-books to be suited. Consequently, one or two sentences dealing with the chief points of description and the strongest selling arguments are all that can be devoted to one article. An advertisement of this kind for a store that has for its patrons the great middle class is almost worthless unless it gives prices. Quality, terse descriptions of the style, and price should be the leading selling points. A short introduction is also appropriate in an advertisement of this kind. The result of using the Analysis of Selling Points and the Copy Summary is shown in the advertisement reproduced in Fig. 12.

46. Copy for a Real-Estate Advertisement.—A great many suburban lots are bought as locations for homes and a great many more are bought as investments. Lots may be advertised either way, or both arguments may be introduced. Then, the idea of safety may be brought out; that is, the fact that real estate bought at a reasonable price cannot depreciate like many other forms of investment.

Numerical Systems

Save Money

The use of numbers will simplify your records and make them absolutely accurate. You should number every order and keep a numbered carbon duplicate. Every requisition, cost ticket, statement, check, prescription, ledger card, etc., should have a number. A Bates Numbering Machine will do all this work in half the time and at half the expense required by any other method.

The Bates Numbering Machine

saves enough in a few months to pay for itself. With it a boy can do twice as much numbering work as a skilled penman—and do it better. Automatic; cannot make mistakes. Perfect work; self-inking. Numbers consecutively, duplicates, or repeats.

Bates Mfg. Co.
Orange, N. J.

The Bates Numbering Machine

is simple and strong; working parts are of hardened steel. Lasts a lifetime. If your dealer cannot supply you, write us. Do not accept a cheap substitute. Booklet No. 5, telling how the Bates will save time and money for you, sent free.

New York Office
31 Union Square



FIG. 11

Another Great Waist Sale

LAST WEEK set a high-water mark of values in the Waist Store not easy to reach. Hundreds of women who bought are now counting their purchases as the best waist values ever shown in Brooklyn.

But tomorrow's stock of Waists will equal last week's in charm as well as in the remarkable values. At the head of the list are two offerings that will at once stir wide interest. They are:

\$3 and \$3.75 Waists, \$1.98 \$4.50 "Opera" Waists, \$2.98

The quality of these Waists is well known to Brooklyn people. These are new Spring styles, and it is a bit of good fortune that brings them here now under price.

A Good Variety of Other High-Grade Offerings

\$1 Madras and Lawn Waists at 59c

Madras Waists in neat figure effects, open front, stock collar and tie. White lawn Waists with tucked front and three rows of embroidery insertions; full-length sleeve with embroidery cuff.

79c Gingham Waists at 49c

Gingham Waists in black and white checks. Percalé Waists in plaid effects. White madras Waists with full front; black and white and white and black polka dot Waists. These Waists are mostly in 30, 32, 44, and 46, and are exceptional bargains for those wearing these sizes.

\$1.50 and \$1.75 Lawn and Lingerie Waists, 98c

A splendid variety of lawn and lingerie Waists, open front and open back styles, with long or short sleeves; trimmed with lace and embroidery; also some Marie Antoinette Waists, with ruffle effects, trimmed with lace and embroidery, mostly short sleeves.

\$3 and \$3.75 Lawn and Lingerie Waists, \$1.98

Of the "Opera," "Unique," and "National" make. The "Opera" Waists are trimmed with embroidery insertions, tucked back and front; others of batiste with lace and embroidery trimming, button in back, short sleeves; also open front, long sleeve models of madras.

\$4.50 "Opera" Waists at \$2.98

Made of fine quality lawn, short sleeves trimmed with fillet embroidery; open back.

\$3 Japanese Silk Waists at \$1.98

New models, in various styles, white and black, tailor made, long sleeves, trimmed with lace and embroidery. Only 30 of these waists in stock.

Silk Waists at \$2.98 and \$3.98

New Japanese silk Waists in white and black, tailor made, trimmed with lace; long and short sleeves.

FREDERICK BROWN & CO., Fulton & Elm

Money in the Bank

With the new year, it is time to start thinking about your money. It is time to start thinking about the money you have, the money you need, and the money you want.

There are many ways to save money. You can save by paying cash, by using coupons, or by saving a certain amount of money each month.

There are many ways to invest money. You can invest in stocks, bonds, or real estate. You can also invest in a mutual fund.

There are many ways to spend money. You can spend on things you need, like food and clothing, or on things you want, like a car or a house.

There are many ways to make money. You can work for someone else, or you can start your own business. You can also make money by investing in the stock market.

Money In Real Estate

Real estate is the safest investment if you buy at the right time. You cannot lose, and the chance for a big return on your money is as good as any investment.

Scranton just now is at the high tide of prosperity. Every mine, every mill, every factory is working overtime. Wages were never so high. The future is bright.

The new locomotive shops of the Lackawanna will employ 3,000 men, mostly skilled laborers. The new passenger station will bring 500 men here from New York. The International Textbook Company will within the next two years employ a thousand men in making typewriters.

Other new institutions are coming to Scranton. Old industries all expanding. It is safe to figure that 6,000 new families will come to Scranton and its suburbs within the next three years. These people will be looking for homes.

for rent. Everything indicates that most of these newcomers will come Dunfield-way, and there is every reason why they should. There are already 200 houses in Dunfield, most of them new and of the better class; 40 more are going up this summer. Good churches (Baptist, Methodist, Presbyterian, Catholic); good schools; sewers laid; principal streets well paved; good water; and only 20 minutes' ride from the business center of Scranton, reached by two lines of cars,

day hours and up to midnight.

I have 40 choice lots for sale in Dunfield, and not being in a position to look after extensive real-estate interests will sell 30 of these at a price that will give the purchaser a chance to make big interest on his money. Look over the map at my office or go out Saturday afternoon between 2 and 5 o'clock and let my representative (he can be found at the corner of 8th and Madison) point out the lots for sale.

Lots \$450 to \$600 Now Four Choice Corner Lots at \$750

Easy terms. A small payment down and the balance in monthly instalments. Just the right way for a young man to save money. Better come promptly. Probably none of these lots will be left at the end of this month. The first people will get the choice locations. Six months from now all these lots will be selling for at least \$100 more.

M. J. Emerson, Room 80, Times Bldg.

If the lots are to be advertised as an investment, the facts as to why the price is likely to advance should be brought out clearly. There are so many "fake" investments advertised that the average person is not likely to put money into anything unless he is thoroughly convinced that it will be a profitable venture. Building operations, the trend of the city in the direction of the property, transportation facilities and the contemplated improvements in them, sewerage, pavements, water, schools, churches, and all other features likely to attract home builders are important points. The fact that the lots may be bought with a small cash payment, with the balance payable in small monthly instalments, is a good selling point. Title is an important consideration; and if the title will be guaranteed by the leading title company of the city, another strong selling point is scored. The favorite and best admonition to the reader is to "come and see the property." Some real-estate companies offer to pay the car fare of all visitors.

There are not many points in the Analysis of Selling Points that apply to a subject like this, but the principle of the analysis may be carried out. An exhaustive study of the thing to be advertised will uncover many strong facts and arguments. After analyzing a suburban real-estate proposition and applying the Copy-Summary questions, the advertisement shown in Fig. 13 was produced.

47. Advertisements in Series.—It is not always advisable to try to present all the selling points of a commodity in one advertisement. If the article is of such a nature that the consumer must be gradually educated up to using it, a series of advertisements may be prepared, each advertisement featuring one selling point. While the various advertisements of such a series may be of the same character, so that the reader will recognize the connection, each may be complete in itself. The sausage advertisement in Fig. 8, for example, does not include all of the selling points of the commodity; nor does the refrigerator advertisement shown in Fig. 9.

The Woodsman--

"I HAVE cut a good deal of timber in my day but I have never before seen any hard maple to equal this in the Traverse Bay district—here in the Traverse Bay district. And I have instructions to pick out the big trees because the company needs the very best stock for the production of

Steel-Polished Perfection

The Modern Hardwood Flooring

My work is the first and a virtually important one, for without perfect stock all later processes could do but little toward making "Steel-Polished Perfection" the finest flooring in the world. So we cut the very cream of these finest of all hard maple trees, knowing well that the natural beauty of the wood will be fully brought out after the stock is worked up in America's finest flooring factory.

Made only by
JOHN SCHROEDER LUMBER CO.
MILWAUKEE, WIS.



The Yard Man--

"MY WORK, while seemingly of little importance, contributes a great deal to the final quality of

Steel-Polished Perfection

The Modern Hardwood Flooring

After being piled at the Michigan mills the hard maple is brought to Milwaukee on the company's boats and then I take it in charge. Piles are built to allow perfect circulation of air, drying the lumber slowly; evenly. And there it stands for six months; nine months; one year—as long as it is necessary to insure just the right degree of preliminary curing. And as a result of the care exercised in the different branches of the curing process, "Steel-Polished Perfection" never shrinks. It is thoroughly seasoned.

Made only by
JOHN SCHROEDER LUMBER CO.
MILWAUKEE, WISCONSINA



The Steaming-Room Man--

"I BELIEVE that my work is of greater importance than any other one process in the manufacture of

Steel-Polished Perfection

The Modern Hardwood Flooring

My work—that of steaming the hardwood—is done away with in factories producing inferior and unsatisfactory flooring. The method pursued by the ordinary steaming mill is to put the lumber into the kiln just as it leaves the yard, drying or baking the exterior. But here we steam the lumber thoroughly to open up the pores, so that later, in the kiln, the dry air has a chance to penetrate the wood and cure it through and through—evenly and perfectly. And so I repeat, my work is vitally important since it obviates all chance of shrinkage."

Made only by
JOHN SCHROEDER LUMBER CO.
WIS.



The Dry Kiln Man--



"I HAVE CHARGE of the dry kiln process of curing—the final stage in the thorough seasoning of

Steel-Polished Perfection

The Modern Hardwood Flooring

And I have every facility for curing it in exactly the right way. Iron, cement, steel—all have been used to best advantage in building this kiln to meet the company's exacting specifications. It costs fully twice as much to cure the lumber for our flooring as it does that of the product of ordinary planing mills, but the results are worth it. And it is results that we are after."

Made only by
JOHN SCHROEDER LUMBER COMPANY
MILWAUKEE, WIS.

The Cooling-Shed Man--



"MY work is only a little link in the chain of careful processes that give make our product worthy of its name—but it is a mighty important one. Here in the shed the lumber for

Steel-Polished Perfection

The Modern Hardwood Flooring

is allowed to cool thoroughly after leaving the dry kiln, so that when it gets to the machines every piece is of uniform "temper". No guesswork about it, you see. Not a piece is worked up until it comes to the condition from which it will never change.

So it's no wonder to me that our flooring is the best in the world. We work twice as hard to make it so.

Made only by
JOHN SCHROEDER LUMBER COMPANY,
MILWAUKEE, WIS.

Fig. 14 illustrates how this idea of a series of advertisements may be carried out in telling a factory story. These advertisements appeared in a trade paper and attracted much favorable attention. Only five of the advertisements are shown here; there were ten in the series.

Even when there are not a great many selling points, it is best in most classes of advertising to change the advertisement from time to time, lest it become monotonous to readers. This is particularly true in retail advertising because the advertiser addresses the same people day after day. In the mail-order business, where a great many new readers may be reached with additional insertions, an effective advertisement may be used for some time without change. Change of copy does not mean that a strong idea must be abandoned. The idea may simply be presented in a different way. There have been dozens of interesting advertisements prepared for a well-known safety revolver and in all of them the principal point has been the safety device of the firearm.

On the other hand, an advertiser, such as the proprietor of a shoe store, may find it profitable to exploit on one day a shoe that has comfort for its strong point, on another day a shoe that has style as its chief feature, and so on. What appeals to one class of readers does not always appeal to others; "different kinds of fish are caught with different kinds of bait."

The mistake of including in one advertisement a general list of everything is common among retailers. There is no need for this listing except in special sales and in advertising such goods as groceries. Judicious advertising of specialties will educate the public up to believing that the advertiser has desirable goods of many kinds. While remembering that some advertisements should incorporate all the strong points, the ad-writer should also remember that others are stronger in a series with one or two good points in each advertisement. To include too much in one advertisement or to have one tiresome sentence may mean losing the reader's attention and wasting the advertiser's money.

CORRECT AND FAULTY DICTION

INTRODUCTION

1. A man may become a successful salesman or a successful advertiser in spite of the fact that the language he uses is not always grammatically correct, but he will labor under a disadvantage. If he succeeds it will be because he has the true advertising instinct and knows by intuition or experience what facts and arguments will induce people to buy.

The ability to write the English language correctly is not alone sufficient to make one a successful advertiser, or even an effective writer, for, as has been emphasized in another Section, good ideas are more important than correct words. Nevertheless, as the ad-writer can scarcely afford to employ a critic to correct grammatical errors, and as he is never safe in leaving mistakes to be corrected by printers and proof-readers, it follows that he labors under a great disadvantage if he is unable to write correct English, or at least English that contains no glaring errors. The salesman that says "them things" for "those things" may be pitied for his ignorance or his slip may be excused on the ground of carelessness in speaking, but the ad-writer that makes such an error cannot be excused, for his mistake may be printed and will be noticed by thousands, to the discredit of the advertiser. It may be safely stated that no advertiser cares to employ a man that cannot write grammatically. A single grammatical error in a letter of application is usually enough to debar an applicant from favorable consideration.

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Therefore, students of advertising that are poor grammarians should overcome this deficiency before undertaking practical work. Every ad-writer should own a first-class grammar, one or more works on composition and rhetoric, a good dictionary, a volume of familiar quotations, and a comprehensive book of synonyms, and he should refer to them constantly.

2. A great many common errors are made merely through carelessness and not because those who make them are ignorant of the rules of grammar or of differences in the meaning of words. This Section does not take the place of a grammar, but it deals with errors that are most common in the work of ad-writers, in correspondence, and in conversation. Grammatical terms have been avoided as much as possible in the explanations. If the beginner has any difficulty in understanding the terms used, he should refer to his dictionary and grammar. It is not expected that this entire Section will be mastered at once; it should be reviewed from time to time and used for reference.

PRINCIPLES GOVERNING THE POSSESSIVE CASE AND VARIOUS PARTS OF SPEECH

THE PRONOUN

THE PRONOUN AND ITS ANTECEDENT

3. Agreement in Person, Number, and Gender.

So far as possible, the pronoun must agree with its antecedent in person, number, and gender. In the following the correct pronouns are in parentheses:

Every person in the store should know *their* (say *his*) duty.

His form had not yet lost all *his* (say *its*) youthful grace.

When the gender of the antecedent is uncertain, or when it includes both sexes, if a singular pronoun is required, the masculine forms *he*, *his*, or *him* are to be preferred to the double *he* or *she*, *his* or *her*, etc.

If any employe wishes to leave, *he* (not *they*) will please give some notice of *his* (not *their*) intention.

Usually, however, such sentences can be so constructed as to include both sexes more clearly.

Employes wishing to leave will please give some notice of their intention.

4. Antecedents for Collective Nouns.—Collective nouns, unless they denote persons as such, should not be represented by *who*.

The family *that* (not *whom*) came to the store.

He instructed and fed the crowds *that* (not *who*) surrounded him.

5. Place of the Pronoun.—The pronoun should be so placed that there can be no mistake as to its antecedent.

Do not put between the pronoun and its antecedent a noun that may be mistaken for the antecedent.

Jones secured me a good place in *Brown's* company by representing that *he* and I had been college friends. *Better*, Jones, by representing that he and I had been college friends, secured me a good place in Brown's company.

An antique clock ticked against the wall *which* was beautifully decorated.

Which was decorated, the clock or the wall? The following revision is clear:

An antique clock, beautifully decorated, ticked against the wall.

6. Confounding of Antecedents.—The pronoun should so agree with its antecedent as to represent the same idea and not confound a name with the thing named.

Boston is a proper noun, *which* distinguishes it from other cities. *Say*, The word *Boston* is a proper noun to distinguish the city of that name from other cities.

7. The Relative *That*.—The relative *that* should, in the following cases, be preferred to *who*, *whom*, or *which*, unless a preposition is required before the relative:

1. After a superlative when the relative clause is restrictive.

Saturday is the *earliest* date *that* (not *which*) will suit.

2. After the adjective *same* with a restrictive clause.

It is the *same* goods *that* we offered yesterday.

3. After *who* used as an antecedent.

Who that saw him failed to be charmed?

4. After two or more antecedents that denote both persons and things.

He spoke of the *men* and the *sights that* he had seen.

5. After an antecedent unmodified except by a restrictive clause.

Thoughts that breathe and *words that* burn.

6. After an antecedent introduced by *it*.

It was information *that* he wanted, not argument.

It was not *I that* he was seeking.

7. After *only* and *all*.

He was the *only* writer *that* reached the required standard.

Avoid *all* expressions *that* are used commonly by other advertisers.

8. After a negative.

There has *never* yet been a writer *that* could build a strong advertisement when he had no material but smooth sentences.

He wrote on *no* subject *that* he had not studied.

Nothing that he saw pleased him.

None that deserved praise failed to receive it.

9. Analogous to the negatives are such terms as *scarce*, *scarcely*, *merely*, *hardly*, *few*, *rare*, *seldom*, etc.

Scarcely a day passed *that* did not bring orders.

It was *merely* a passing remark *that* he uttered, but it suggested the chief selling point of the campaign.

There was *hardly* an applicant *that* could speak correctly.

Few that tried were successful.

Rare was the day *that* saw her unemployed.

Seldom did news reach us *that* was true.

8. Connected Relative Clauses.—When two or more connected relative clauses have a similar dependence on the antecedent, the same pronoun must be used in each clause.

Had he written such copy as that he wrote for the Glenn store, or which (better, *such copy as*) Myers had suggested, etc.

9. The Relative and Its Governing Preposition.

The relative and its governing preposition should not be omitted when they are necessary to the sense of the sentence or to the proper connection of its parts.

He is still in the situation he was a year ago. *Better*, He is still in the situation *in which* he was a year ago.

10. Repeating the Noun.—If a pronoun may have any one of several possible antecedents, the antecedent intended should be repeated or the construction should be changed.

We see the beautiful variety of color in the rainbow, and are led to consider the cause of *it* (substitute *that variety*, or *the variety*).

Several adding-machine salesmen called, and each gave a demonstration of his machine. We liked all of them. (As *them* may refer to either the salesmen or the machines, the noun represented by *them* should be repeated.)

11. Place of the Relative.—To prevent ambiguity, it is necessary to place the relative as near to its antecedent as possible.

It gives a meaning to words *which* they would not have. *Better*, It gives to words a meaning *that* they would not have.

There are many words in the English language *that* are sometimes used as adjectives and sometimes as adverbs. *Better*, There are in the English language many words *that*, etc.

12. Adjectives as Antecedents.—An adjective should never be used as the antecedent of a pronoun.

Be *attentive*; without *which* you will learn nothing. *Better*, Be attentive; *for without attention* (or *otherwise*) you will learn nothing.

Some men are too ignorant to be *humble*, without *which* they are unteachable (*for without which*, put *and without humility*).

13. Sentences Used as Antecedents.—The relative *which* should never represent an assertion.

The manager opposed me, *which* was anticipated. *Better*, As was anticipated, the manager opposed me.

14. Repetition of the Possessive Pronouns.—The possessive pronouns, *my*, *thy*, *his*, *her*, *its*, *our*, *your*, and *their* should be repeated as often as the sense requires.

The city of Scranton and *its* vicinity.

The husband, *his* wife, and *their* children.

Esau thus carelessly threw away both *his* civil and *his* religious inheritance.

15. Singular Nouns Distinguished.—When two singular antecedents connected by *and* are emphatically distinguished, both the pronoun and the verb should be singular.

The good man, *and* the sinner too, *has his* (not *have their*) reward.

The butler, *and* not the baker, *was restored to his* office.

16. Antecedents Preceded by *Each*, *Every*, or *No*. When two or more antecedents connected by *and* are preceded by *each*, *every*, or *no*, they are taken separately and do not require a plural pronoun or verb.

Every plant *and every* tree *produces* others after *its* (not *their*) kind.

Each superintendent *and each* clerk *was* ready to do *his* part.

No harsh word *and no* cruel deed ever *fails* to react in some way upon *its* author.

17. Antecedents of Different Persons.—When antecedents are of different persons, the first personal pronoun is preferred to the second, and the second to the third.

Jones and *you* and *I* have been praised for *our* good letter-writing.

You and *John* have forgotten to do *your* work.

He and *I* were on *our* way to Chicago.

18. Antecedents of the Same Gender.—Ambiguity from pronouns that refer to two or more singular antecedents of the same gender is very common.

Henry told John that *he* had just seen *his* father leave for the station with *his* wife.

Here it is impossible to know whose father was seen, and by whom, or whose wife accompanied.

19. Relative With No Real Antecedent.—A relative pronoun should never be left without an antecedent. The antecedent may be a clause, but when this is the case the clause must have the value of a noun. Neither can the relative so used be replaced by *this*, *that*, *these*, or *those*, for these pronouns also require antecedents.

The boy fell from a second-story window, *which* resulted in a broken arm (*and broke his arm*).

He was severely reprimanded for his neglect, *which* mortified him very much. *Better*, He was mortified very much by being severely, etc.

Whitney was the inventor of the cotton-gin; *this* brought him fame, though but very little money (for *this*, substitute *the invention*, or *an invention that*).

OTHER MISUSES OF PRONOUNS

20. Misuse of Pronouns With the Verb *Be*.—The most common misuse of pronouns is that with the various forms of the verb *be*. A noun or a pronoun following the verb *to be* in any of its finite modes must be in the nominative case. In the following examples, the word in parentheses is the correct one:

It was *me* (*I*).

It is *him* (*he*).

It wasn't *us* (*we*).

It was *them* (*they*).

I thought it was *her* (*she*).

It isn't *him* (*he*).

If you were *me* (*I*), you would do the same thing.

Had I been *him* (*he*), I should have gone.

It wasn't *them* (*they*), of whom I spoke.

If I had been *her* (*she*), I should have gone.

21. Case of Pronouns After Prepositions.—A pronoun used as the object of a preposition should be in the objective case.

Between you and *I* (*me*), he is no more honest than he should be.

If you had been with *he* and *I* (with *him* and *me*), etc.

No one was in the house except *he* and *they* (*him* and *them*).

22. Precedence of Pronouns.—Usage has established a certain precedence of pronouns.

Pronouns representing the person addressed should come first.

Pronouns representing persons spoken of should precede pronouns denoting the speaker and should follow pronouns denoting the person addressed.

Note the order of the pronouns in the following sentences:

Were *you* and *he* and *I* all in the wrong?

They and *we* (not *we* and *they*), were at the office yesterday.

Smith and *I* (not *I* and *Smith*), will go.

23. Me Being, I Being, Us, We.—The objective case should not be used for the nominative in the absolute construction. The following are from well-known writers:

Me being young, they deceived me (say *I being young*).

How swiftly our time passes away; *and us*, how little we are concerned to improve it (say *and we*).

METHODS OF INDICATING THE POSSESSIVE CASE

24. Names of Inanimate Objects.—The names of inanimate objects should not be put in the possessive case.

The house's roof; the street's length; the sugar's sweetness; the triangle's base; the book's cover.

The *of* construction is preferable:

The roof of the house; the length of the street; etc.

25. Personified Names.—In personification, or where there is great energy or importance, the possessive construction is admissible.

The sun's heat, *or* the heat of the sun.

The moon's diameter, *or* the diameter of the moon.

The ocean's roar, *or* the roar of the ocean.

26. Appositives.—With appositives, the *of* construction is generally to be preferred.

The sword of Alexander the Great, *not* Alexander the Great's sword.

But it is not incorrect to say, *The Emperor of Germany's yacht*.

In constructions like the following it is sufficient to put one of the nouns in the possessive:

I bought it at Hamilton's, the shoe dealer.

27. The Phrase Construction.—The phrase construction is preferable with names compounded of several elements. The following are somewhat awkward:

The International Correspondence Schools' system of teaching; the Merchants and Mechanics Bank's messenger; the President of the United States' inaugural; men, women, and children's shoes.

Unless it is necessary to be extremely concise, it is better to say:

The method of teaching practiced by the International Correspondence Schools; the messenger of, etc.; the inaugural of, etc.; shoes for men, women, and children.

28. Partial and Joint Ownership.—If two or more persons own a single thing jointly, the fact is denoted by making possessive only the last-mentioned name.

This is Smith and Brown's warehouse.

If several things are owned jointly, the foregoing construction is ambiguous.

These are Smith and Brown's warehouses.

Here it is not certain whether Smith owns some of the warehouses and Brown the rest, or whether they are all owned by Smith and Brown jointly. Such an expression should be recast.

By a recent will in England a property was to be "divided equally among the brothers and sister's children." The

courts decided that the brothers (not their children) and the children of the sister were to receive equal shares.

29. Miscellaneous.—Note that there is a difference in the meanings of the following sentences:

This is a picture of Smith.

This is a picture of Smith's.

The latter indicates ownership and implies that Smith may have more than one picture.

Usage favors *anybody else's* rather than *anybody's else*.

THE ADJECTIVE

COMPARISON OF ADJECTIVES

30. Rules for Comparing Adjectives.—Adjectives of one syllable are compared as follows:

Positive + $\begin{cases} \text{er} = \text{comparative; as, bright, brighter.} \\ \text{est} = \text{superlative; as, smooth, smoothest.} \end{cases}$

Adjectives of two or more syllables usually take the adverbs *more* or *less* before the positive to form the comparative, and *most* or *least* to form the superlative.

$\begin{matrix} \text{more} \\ \text{less} \end{matrix} \Bigg\} + \text{positive} = \text{comparative; as, } \begin{cases} \text{more} \\ \text{less} \end{cases} \text{ beautiful.}$

$\begin{matrix} \text{most} \\ \text{least} \end{matrix} \Bigg\} + \text{positive} = \text{superlative; as, } \begin{cases} \text{most} \\ \text{least} \end{cases} \text{ beautiful.}$

Special Rule.—Adjectives of two syllables, ending in *y*, change *y* to *i* and add *er* and *est* to the positive. Many adjectives of two syllables ending in *ow* or *e* take *er* and *est*.

$\begin{matrix} \text{lovely} \\ \text{holy} \\ \text{sorry} \\ \text{easy} \\ \text{angry} \end{matrix} \Bigg\} + \begin{cases} \text{er} = \begin{cases} \text{comparative; as, lovelier, holier, sorrier, easier,} \\ \text{angrier.} \end{cases} \\ \text{est} = \begin{cases} \text{superlative; as, loveliest, holiest, sorriest, easiest,} \\ \text{angriest.} \end{cases} \end{cases}$

$\begin{matrix} \text{polite} \\ \text{mellow} \\ \text{narrow} \\ \text{simple} \\ \text{noble} \end{matrix} \Bigg\} + \begin{cases} \text{er} = \begin{cases} \text{comparative; as politer, mellow, narrower,} \\ \text{simpler, nobler.} \end{cases} \\ \text{est} = \begin{cases} \text{superlative; as, politest, mellowest, narrowest,} \\ \text{simplest, noblest.} \end{cases} \end{cases}$

31. General Principle.—Many other adjectives of two syllables are compared with *er* and *est*, when to do so does not offend the ear.

Comparison is governed by usage, and may usually be determined by the ear. *More* and *most* are preferable to *er* and *est* when no comparison, but only a high or a low degree of a quality, is intended. This is known as the *intensive* use of the adjective.

A fearsome sound was heard, *most weird* and (most) *strange* = *very* weird and *very* strange.

He should have been *less sure* = not so sure.

32. Irregular Comparison.—Most of the following adjectives are of frequent use, and are irregular in comparison:

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, ill, evil	worse	worst
good, well	better	best
far	farther	farthest
little	less	least
many, much	more	most
old	older, elder	oldest, eldest
forth (adv.)	further	furthest
fore	former	foremost, first
late	later, latter	latest, last
hind	hinder	hindmost
nigh	nigher	nighest, next
neath (prep.)	nether	nethermost
out (adv.)	outer, utter	{ outmost, outermost utmost, uttermost
up (prep.)	upper	upmost, uppermost
in (prep.)	inner	inmost, innermost

33. Equality and Inequality.—When equality is denied or inequality is asserted, neither term of the comparison should include the other.

No writings whatever abound so much with bold and animated figures as the sacred books. (Say, *No other writings abound*, etc.)

Noah and his family outlived all the people that lived before the flood. (Insert *other* before *people*.)

34. Inadmissible Comparisons.—Adverbs of degree, such as *much*, *more*, *most*, *so*, etc., cannot, with strict gram-

mathematical correctness, be joined to adjectives that do not admit of comparison, such as *infinite, universal, unutterable, illimitable, triangular, square, perfect, round*, and many others.

In the time of Shakespeare and later, double comparatives and double superlatives were in good usage, but they are not so now. The following are examples:

At every descent, the worst become *more worse*.

That was the *most unkindest* cut of all.

If a box is *square*, it is obvious that it cannot, strictly speaking, be *more square*. Nevertheless, forms like *fullest, rounder, more perfect*, etc. are in general use colloquially. While not defensible from a grammatical point of view, it cannot be denied that they convey ideas clearly. Occasional criticism can, however, be avoided by the use of *more nearly square, more nearly perfect*, etc.

35. Need for Care in Comparisons.—In comparisons, care must be taken to adapt the terms properly.

Iron is more useful than *all the metals* (the most useful of metals).

He was the oldest of *all* his associates (older than any of his associates).

A fondness for show is of all *other* follies the most vain (is the vainest of follies).

Of all *other* simpletons he was the greatest (omit *other*).

The English tongue is the most susceptible of sublime imagery of *any* language in the world. *Better thus*, Of *all* languages in the world, the English tongue is the most susceptible of sublime imagery.

36. Ambiguity of Any.—The adjective *any* is a troublesome word.

CHIEF OF COPY DEPARTMENT: "Can you write well on any subject?"

BEGINNER: "Yes, I can write good clothing advertisements."

Such a question could be construed as meaning, "Can you write well on all subjects?" or "Can you write well on some special subject?" Therefore, it should be so expressed as to leave no doubt.

37. Former and Latter.—The construction with *former* and *latter* with backward reference is cumbrous and difficult.

The successor of Jones and Brown was persuaded to follow the example of the former rather than the precept of the latter. *Better*,

The successor of Jones and Brown was persuaded to follow the example of Jones rather than the precept of Brown.

In any case, *former* and *latter* should not be used where there are more than two things referred to.

38. Each Other and One Another.—The expression *each other* should not be applied to more than two objects; *one another* requires more than two objects.

Shall and *will* cannot usually be substituted for *each other* (not *one another*).

Merchants like to see their clerks polite to *one another* (not *each other*).

39. Agreement of Adjective and Noun.—An adjective denoting numbers should agree with its noun.

Twenty feet, *not* twenty foot; six feet, *not* foot, high; forty years, *not* forty year.

I have not been in London this five years (say *these five years*).

During *that* (better, *those*) eight days we were without water.

If the adjective and the noun are used together as an adjective they need not agree in number.

I bought a *hundred-acre* farm.

We measured the distance with a *ten-foot* pole.

Can you change a *hundred-dollar* bill?

40. Double Comparisons.—It is correct to say that one person is *handsomer* than another or to say that he is *more handsome*, but *more handsomer* is incorrect. If *more* or *most* is used, the suffixes *er* or *est* should be omitted.

ORDER OF ADJECTIVES

41. When several adjectives are joined to a noun, their order should be from the general to the specific—from the less concrete to the more concrete.

Two poor, ragged, half-starved, motherless boys.

If the meaning does not determine the place of the adjectives, arrange them in the order of their length, the longest being nearest the noun.

A pure, wholesome, strengthening food.

Adjectives of number usually precede adjectives of quality and follow other adjectives.

These two large, red automobiles.

Placing adjectives after the noun sometimes increases their emphasis.

This wood, strong and well seasoned, is brought to the shop, etc.

42. In using together adjectives denoting ordinal number, such as *first*, *last*, *fifth*, etc., and adjectives denoting cardinal number, such as *one*, *six*, etc., the ordinal should precede the cardinal.

The *first three* (not *three first*) days of the sale.

THE ADVERB

43. Comparison of Adverbs.—Many adverbs derived from adjectives of quality are compared; the comparison is usually made by prefixing *more* and *most* or *less* and *least*; as,

POSITIVE	COMPARATIVE	SUPERLATIVE
calmly	more calmly	most calmly
soon	sooner	soonest

The following adverbs are of irregular comparison:

POSITIVE	COMPARATIVE	SUPERLATIVE
far	farther	farthest
forth	further	furthest
ill <i>or</i> badly	worse	worst
late	later	last <i>or</i> latest
much	more	most
nigh <i>or</i> near	nearer	next <i>or</i> nearest
well	better	best

44. Position of the Adverb.—There is no established place in the sentence for the adverb; in general it should be put where it will render the meaning clear and the sound agreeable. An adverb should not stand between two words if it may be taken as the modifier of the one as readily as of the other.

All that is favored by good use is *not proper* to be retained. (*Not all* that is favored by good *usage* is proper to be retained.)

Most men dream, but all men do *not*. (Most men, but not all men, dream.)

The words must be *generally* separated from the context. (*Generally*, the words must be separated from the context.)

They must be viewed *exactly* in the same light (viewed in *exactly* the same light.)

45. Adverbs for Adjectives.—Adverbs are often used wrongly instead of adjectives.

The *now* copies of the original text are entire (the *present* copies).

The arrows of calumny fall *harmlessly* at the feet of virtue (fall *harmless*).

Motion *upwards* is commonly more agreeable than motion *downwards*. (*Upward* motion . . . *downward* motion.)

This construction sounds rather *harshly* (sounds rather *harsh*).

It is the often doing of a thing that makes *it a custom*. (*Recast the sentence thus:* Frequent repetition of the same act results in the formation of a habit.)

46. Certain verbs usually require after them an adjective describing the state or condition of the person or thing denoted by the subject. Some of these verbs are: the various forms of the verb *to be*; namely, *is, are, was, were, has, been, will, be*, etc.; the verbs *appear, seem, feel, look, remain*, and many others. It is often difficult to determine whether an adverb should be used to modify the verb, or an adjective to modify the subject. The following sentences illustrate this distinction:

The children were hungry and thirsty.

Here the adjectives *hungry* and *thirsty* describe the state or condition of the children.

"How are you this morning?" "I am *nicely*, thank you."

This is a gross blunder, yet it is often made by educated persons. In some parts of the United States it has become a fixed form of answer to questions concerning the health. *I feel badly* is frequently heard, although no person would think of saying *I feel gladly* or *I feel sadly*, but would say, *I feel glad* or *I feel sad*. The proper form would be the adjective *bad*, and this word would doubtless be in common use if it did not have two meanings, one of them offensive when applied to persons. Thus, *He looks bad* may refer

either to physical appearance or to moral character—he may look or appear to be ill, or he may have the looks of a bad man. For this reason the expressions *looks bad*, *seems bad*, *is bad*, etc. are not in good usage. Certainly, no person should use such ungrammatical and indefensible expressions as *I feel badly*, or *She looks badly*.

47. Whether to use an adjective or an adverb with verbs like those in the following sentences can usually be decided by a moment's thought:

The package arrived $\left\{ \begin{array}{l} \text{safe} \\ \text{safely} \end{array} \right\}$ at its destination.

He stood $\left\{ \begin{array}{l} \text{firm} \\ \text{firmly} \end{array} \right\}$ against all opposition.

In the first sentence, the reference is to the condition of the package after the act of arrival—it is *safe*. The phrase *at its destination* modifies the active function of the verb *arrived*. Similarly, *firm* is the correct modifier in the second sentence, just as *safe* is in the first. The verb *stood* denotes a state rather than an action. In the following sentences either of the italicized words may be used, but the meanings will not be exactly the same:

The general faced the battery $\left\{ \begin{array}{l} \text{calm and fearless.} \\ \text{calmly and fearlessly.} \end{array} \right.$

The babe sleeps $\left\{ \begin{array}{l} \text{sweet and quiet in its cradle.} \\ \text{sweetly and quietly in its cradle.} \end{array} \right.$

In these sentences, if the attitude of the general and the repose of the babe are referred to, the adjectives should be used. If, however, it is the writer's wish to describe the manner of the general's facing and the manner of the babe's sleeping, the adverbs should be used. The adjective is ordinarily used in such sentences.

48. The Adverb *How*.—The adverb *how* should not be used before the conjunction *that*, nor as a substitute for *lest*, *that not*, or *that*.

He declared *how* (*that*) he would triumph in the end.

You see *how that* (*that*) not many wise men or good men secure political office.

Be careful *how* you offend him (*that you do not* or *lest*).

49. The Adverbs *When*, *While*, and *Where*.—After the verb *is* in definitions, *when*, *while*, or *where* should not be used to introduce a noun clause.

Concord, in grammar, *is when* one word agrees in some respect with another. *Better*, Concord, in grammar, *is the agreement*, in some respect, of one word with another.

General advertising is *where*, etc. *Better*, General advertising is the kind of advertising that, etc.

50. *No* Used for *Not*.—The adverb *no* should not be used as a substitute for *not*.

I do not know whether I shall go or *no* (*not*).

51. The Adverbs *Ever* and *Never*.—The adverbs *ever* and *never* are frequently confounded.

We *seldom or ever* see an indolent man become wealthy. (We *seldom or never*, or *seldom if ever*.)

The two expressions, *ever so* and *never so*, are often misused; *ever so* is nearly equivalent to *very* or *extremely*; *never so* is much stronger.

Never is often used where *not* would convey the intended meaning.

He was here, but *never* mentioned the matter. *Better*, he was here, but he *did not* mention the matter.

It is correct to say, *He was never in Europe*.

52. Adjectives for Adverbs.—One of the most common grammatical mistakes is the use of adjectives for adverbs.

This paint will last *good* (say, *well*).

He did his work *cheap* (say, *cheaply*).

I am *real glad* (say, *really glad*).

We can much *easier* form the conception of an effective campaign (much *more easily* form).

Agreeable to your request, I send (say, *Agreeably to your request*).

While a great many adverbs are easily recognized by the *ly* ending, it is well to remember that *fast*, *slow*, *quick*, etc., are adverbs as well as adjectives. Therefore, each of the following sentences is correct:

Write quick.

Write quickly.

53. If an adverb is required, substitute *very*, *exceedingly*, or some other word for *mighty* in such sentences as the following:

He was a *mighty* pleasant man.

54. Adverbs Absolute in Meaning.—Many adverbs and their corresponding adjectives are absolute in meaning, and for that reason should not be compared. For example, we cannot properly say *most unique*, *very shameless*, *more invariable*, *more totally*. Though an illustration may be *unique* (the only one of its kind), it cannot be *more unique* or *less unique*; and though a person may be *shameless* (without shame), he cannot be *too*, or *very*, or *more* or *less*, *shameless*. Other absolute adverbs are:

Absolutely, axiomatically, completely, conclusively, continually, entirely, essentially exclusively, extremely, faultlessly, fundamentally, impregnably, incessantly, increditally, indispensably, inseparably, intangibly, intolerably, illiterately, sufficiently, unceasingly, etc.

55. At Length and At Last.—The phrases *at length* and *at last* should not be used interchangeably. *At last* should refer to some action regarded as a finality, and *at length*, to action or state as intermediate between a beginning and an end.

He was sick for a long time { and *at last* he died.
but *at length* he began to mend.

THE CONJUNCTION

56. The Wrong Conjunction.—Unless a writer is careful, wrong conjunctions and superfluous conjunctions will pass unnoticed in his work.

References are often marked by letters *and* figures. (*Or* should be used in place of *and*, for it is not meant that references are marked by both letters and figures.)

A conjunction is used to connect words *and* sentences *together*. (Use *or* instead of *and* and omit *together*.)

English grammar is miserably taught in our district schools; the teachers know *but* little or nothing about it. (Omit *but*.)

An imperfect phrase contains no assertion, *or* (*and*) does not amount to a proposition.

57. Wrong Reference.—When two terms have a common dependence on some subsequent term, the dependence must be right for both terms.

I answer, you *may* (*use*) and *ought to use* stories and anecdotes.

I *have* (*been*) and *pretend to be* a tolerable judge.

He is a much better grammarian *than they are* (*than any of them*.)

Antony, coming alongside of her ship, entered it without seeing (*her*) *or* being seen *by her*.

Lincoln always *has* (*been*) and doubtless always *will be revered* by his countrymen.

58. Likeness of Connected Terms.—Connected terms should, so far as possible, be of the same kind.

We have neither *forgotten* his *past* nor *despair* of his *future* success. (We have neither forgotten his success in the past nor despaired of his success in the future.)

Whether he *should* or *not* be made to meet this exigency (*should or should not* be made, etc.) is open to question.

They very seldom *trouble* themselves with inquiries or *making* (*make*) useful observations of their own.

59. The Conjunction *Than*.—In comparisons in which *else*, *other*, *otherwise*, *rather*, or an adjective or adverb in the comparative degree, is used, the second member of the comparison should be introduced by the conjunction *than*. After *else* or *other*, however, the preposition *besides* is sometimes used, and it is often better than the usual construction with *than*.

A metaphor is nothing *else but* a short comparison (nothing *else than*, or nothing *but*).

Those classics contain little *else but* histories of murders (little *else than*, or little *else besides*).

He no sooner accosted her *but* (*than*) he gained his point.

60. *Nor* or *Or* After *No* or *Not*.—Discriminate in the use of *nor* and *or* after *no*. If the alternatives are names of the same thing or relate closely, *or* should be used.

I have no desire *or* power to do it.

If the alternatives are contrasted, *nor* should be used.

He *has* no money, *nor* is he able to earn any.

Nor may be used as a correlative after *neither*, *nor*, *not*, and *no* in introducing subsequent negatives.

He will not be interviewed, *nor* will he notice any letter from us.

61. Use of *And* and *But*.—An eminent linguistic authority says of the two conjunctions *and* and *but*:

“These two little words are the most abused words in the language; they are employed by careless writers on all occasions, without the slightest regard to precision and force. The result is chronic vagueness and tameness of expression.”

1. *And*.—It is a rule in mathematics that only like quantities can be added; the same rule prevails in language. If, therefore, *and* is regarded as the plus sign of language, it follows that the expressions connected by the word should be closely related in sense and structure.

Subordination, the relation of cause and effect, of time or place, should not be expressed by this conjunction. Its proper function is to mark addition, coordination, the union of the parts that make a real whole.

The following are some examples of the incorrect use of *and*:

He entered his office at exactly nine o'clock, *and* his private secretary was always found waiting, alert and ready.

The relation of place expressed by the second clause requires *where* as a connective instead of *and*.

Carlyle is particularly happy in the choice of illustrative figures of speech, *and* they give clearness and vigor to his style.

Here the relation between the two clauses is that of cause and effect. The sentence should be reconstructed.

Carlyle's style is marked by clearness and vigor, *because* of his happy choice of illustrative figures of speech.

2. *But*.—The conjunction *but* is the strongest of the conjunctions that denote opposition, exception, contrast. It is the minus sign of language. It is properly used when something suggested by a preceding statement is to be disallowed.

He was earning a good salary, *but* his work was not congenial.

Any one hearing the first clause would be likely to think the man was satisfied. The conjunction *but* arrests this mental tendency in the hearer, and causes him to wait for the opposing fact.

62. Arrestive Adversative Conjunctions.—The expressions that thus prevent a natural conclusion or inference have been called *arrestive adversative conjunctions*. They are the following: *but, but then, yet, still, however, only, nevertheless*; also the phrases, *for all that, at the same time*.

The careful writer does not use *but* for every shade of opposition, contrast, exception, difference, or variety; the entire list given is drawn upon for the exact word required in each case. When the exception or opposition is very unusual, unexpected, surprising, *but* is the word to use. When the arrestive effect is to be less strong, *yet, still, only, however*, or some weaker term should be chosen.

The story is a strange one, *nevertheless* it is true.

I shall probably fail in the attempt, *still* I shall try.

I shall lend you the book, *only* you must not forget to return it.

The stuff was horribly bitter, *but then* it was medicine.

THE PREPOSITION

63. The Right Preposition.—It is sometimes not easy to find a preposition that will denote exactly the relation intended.

But to rise *beyond* (*above*) that, and overtop the crowd, is given to few.

How different *to* this (*from* this) is the mechanism of the Jack Frost Freezer.

64. Omission of Prepositions.—Prepositions should not be omitted except in such cases as have been established by long usage, as, for instance, before an indirect object or before certain infinitive constructions.

I passed it as a thing unworthy my notice (insert *of* after unworthy).

You may think this worthy your attention (worthy *of*).

I was prevented reading the letter (insert *from* after *prevented*).

What use can these words be until their meaning is known? (*Of what use, etc.*)

65. Needless Prepositions.—Care should be exercised not to insert needless prepositions.

It is to you *to whom* I am indebted for this favor. (I am indebted to you for this favor.)

In this respect we are approached by no manufacturer except by the Durkin Company. (Omit *by* before *the Durkin Company*.)

66. Two Prepositions With the Same Object.—When two different prepositions have the same object, it should be placed after the first preposition, and some word representing the object should follow the second.

He quarreled *with*, and soon afterwards was discharged *by* his employer. (He quarreled with his employer and was soon afterwards discharged by him.)

This construction is less objectionable when the prepositions are close together.

We expect to live *in* or *near* the city.

Even in such sentences, each preposition should have its own object.

We expect to live *in* the city or *near* it.

67. Prepositions With Certain Words.—Certain words should be followed by special prepositions, usually depending on the meaning of the prefix or on the meaning of the entire word.

Abhorrence *for* a person or thing that one hates.

Abhorrence *of* something that one dreads; as, snakes, spiders.

Absolve *from* a promise.

Abstract *of* a document—an outline of its contents.

Abstract money *from* a cash drawer.

Accomplish *by* diligence, *with* difficulty, *under* hard conditions.

Accord *with* another's opinion; two or more persons accord *in* an opinion.

Accord *to* others their rights or privileges.

Acquire *by* labor; *with* difficulty.

Acquit *of* a charge (not *from*, as formerly).

Adapted *to*—fitted or adjusted to intentionally.

Adapted *for* by nature, *for* grazing, *for* food.

Affinity *between* friends or ideas (Carbon has an affinity *for* oxygen).

My marriage brought me into affinity *with* my wife's relatives).

Agree *with* a person, *to* a proposal or a stipulation.

Averse *from* or *to* (Great minds are averse *from* criticizing others. He is averse *to* study).

Bestow *upon* or *on*, to bestow affection *on* (or *upon*) one's children.

Betray a secret *to* a person, a person *into* a snare or *to* his enemies.

Bind *by* a contract, *with* a rope, *in* chains, *under* a penalty; bind the hands *to* the sides, *behind* the back, etc.

Change cars *for* New York; change seats *with* some one; *in* conduct, *of* circumstances.

Choice *between* two, *among* several, *for* president.

Complain *against* one, *for* trespass, *to* the authorities, *of* a nuisance, *about*, *concerning*, *regarding* misconduct.

Comply *with* rules.

Confer a favor *on* some one; *with* some one *about*, *concerning*, *regarding* a matter.

Conference *between* two persons or groups of persons; *of* one or several *with* others *about*, *concerning*, *regarding* something.

Confide *in* a person's honesty; something *to* a person's care.

Confident *of* her charm, *in* the correctness of an opinion.

Confirm *in* an opinion, *by* argument.

Convenient *to* a place, *for* a purpose.

Conversant *with* a subject (*in* was formerly used after *conversant*).

Correspond *with* a person, *to* or *with* a thing.

Dependent *on* a person's good faith (but independent *of*).

Derogatory *to* a person's character or reputation; but derogation *from* the inspiration of the Bible.

Die *of* fever, *by* violence, *for* one's country, *to* the world.

Differ *from* or *with* a person in opinion, *from* a person or thing.

Different *in* some respect *from* what was thought.

Disappointed *in* love, *at* failure, *of* something hoped for.

Dissent *from* an opinion or a statement.

Exception *to* a remark, *from* a rule.

Fall *into* confusion, *under* suspicion, *from* grace, *upon* an enemy.

68. We *compare to* when we liken one thing to another. We *compare with* when we wish to point out respective merits or differences:

He compared the earth *to* an orange.

When we compare him *with* Washington, we see his inferiority.

We may say that we *differ with* people when the idea of argument is conveyed, but our opinions *differ from* those of others.

The preposition can be omitted with advantage from many such expressions as *bridge over*, *deliver up*, *divide up*, *accept of*, *taste of*, *over with*.

THE VERB

SINGULAR AND PLURAL VERBS

69. Phrase and Clause Subjects.—If a phrase, clause, or other expression denoting one whole is used as the subject of a finite verb, the verb must be in the singular.

To advertise a policy and then refuse to live up to it *is* (not *are*) a modern and inconsistent practice.

To profess regard and to act inconsistently with that profession, *betray* (*betrays*) a base mind.

70. Verb Between Two Nominatives.—When a neuter or a passive verb stands between two nominatives it should agree with the nominative that precedes.

A great *cause* of the low state of industry *was* (not *were*) the *restraints* put upon it.

The *clothing* of the natives *were* (*was*) the *skins* of wild beasts.

71. Concord by Changing the Nominative.—Agreement between a verb and its subject may be made by changing the number of the subject or of the verb. If the verb cannot well be singular, make the subject plural; if the verb should remain singular, make the subject singular.

Every one of you *are* earnestly *urged* to be present. (*Is* may be substituted for *are*, or *all* may be substituted for *every one*.)

Much *pains* *has been taken* to explain the matter. (Instead of *much pains*, say *great care*.)

Not less than three years *were spent* in attaining this result.

In the last sentence, some singular noun, such as *time*, must be understood after *less*, and the plural *were* is therefore wrong.

72. Plural Verb Unsuitable.—The construction with *and* between two nominatives requiring a plural verb is awkward.

There *are* safety and honor in this course.

Better than this would be one of the following:

This course is one of safety and honor.

Safety *as well as* honor is in this course.

73. Affirmation With Negation.—When two subjects are connected, one of which is taken affirmatively and the other negatively, the verb must agree with the affirmative subject.

Diligent *effort*, and *not* mere luck, *brings* success in this world.

Not a loud *voice*, but strong *proofs*, bring connection.

Not her beauty, but her talents, *attracts* (say *attract*) attention.

74. The Conjunctions *As Well As*, *But*, *Save*.—When two subjects are connected by *as well as*, *but*, or *save*, the verb and the pronoun must agree with the subject that occurs first. However, if a negative precedes one of the subjects, the verb must agree with the other.

These *principles*, as well as every just *rule* of criticism, *are* founded upon the sensitive part of our nature.

Naught save the *gurblings* of the rill *were* (*was*) heard. *Better*, Only the gurgling of the rill was heard.

75. Conjoint Subjects.—When subjects are taken conjointly, so as to have a verb in the plural, the proper connective is *and* and not *with*, *together with*, *nor*, *or*, *as well as*, or any other.

This complete dictionary and the handy holder *are* (not *is*) offered for ten new subscribers. (If the construction were *This complete dictionary, with the handy holder*, etc., *is* would be correct.)

76. Distinct Subject Phrases.—Two or more distinct subject phrases connected by *and* require a verb in the plural.

To promise and to perform *is* (say *are*) very different.

77. Subjects Connected by *Or* or *Nor*.—When a verb has two or more subjects connected by *or* or *nor*, it must agree with them singly, not conjointly. If the subjects are of different persons or numbers, and if they are of equal importance, the verb should agree with the nearer; but if the resulting construction is awkward, the sentence should be recast.

Nor eye, nor listening ear an object *finds*; creation sleeps.

The definite article *the* designates what particular thing or *things* *are* meant.

One or more copies *were* sent.

78. Subject a Relative Pronoun.—When the subject of a verb is a relative pronoun, the verb must agree in number with the antecedent of the pronoun.

This is *one* of the most valuable *books that has* appeared in the 19th century.

The antecedent of *that* is *books*, not *one*; the verb should therefore have the plural form, *have appeared*.

OTHER MISTAKES IN THE USE OF VERBS

79. Misuse of the Verb *Do*.—The verb *do* is often used erroneously for verbs to which its meaning is not suited.

And I would avoid it altogether if it could be *done* (*avoided*).

Besides making a deeper impression than can be *done* (*made*) by cool reasoning.

80. Verbs With Future Reference.—Verbs of commanding, desiring, expecting, hoping, intending, wishing, and the like, usually refer to actions and events in the future.

I meant to go, *not*, I meant to have gone.

We hoped you would come, *not*, We hoped you would have come.

I found him better than I expected to have found (*to find*) him.

He would not have been allowed to have entered (*to enter*).

We planned to have arrived (*to arrive*) last night.

81. Concord of Tenses.—When words denote time, care should be observed that there may be a proper concord.

I have already told you, *not*, I told you already.

I finished my letter (*not had finished*) before the postman came.
Or, I had finished my letter when the postman came.

I continued to work until the present moment (*say have continued*).

They have *anciently* done (*They anciently did*) a great deal of harm.

I expected, from what I had heard, to have seen the banks paying in gold (*say to see*).

82. Universal Present Tense.—Facts that are always true should be expressed in the present tense.

He said that the square of six is thirty-six (*not was*).

It is said that honesty is (*not was*) the best policy.

Two young men have discovered that there was (*say is*) no God.

I have already told you that I was (*say am*) an experienced man.

83. Use of *Were, Are, Is, Be*.—It is correct to write *If I were there, If I be ill*, etc., in writing of possible conditions that do not at the time exist; but write *If he is here*, where it is possible or probable that the one referred to is at hand.

84. The Expression *You Was*.—It is never correct to say *You was*. Say *You were*.

85. Confusion of Modes.—Do not use different modes under precisely similar circumstances even when the verbs have separate nominatives.

If one *speak* (*speaks*) and another *answers*, it is quite the same.

If one man *esteem* (*esteems*) one day above another, and another *esteemeth* (*esteems*) every day alike, etc.

If I had a hundred dollars and one *is* (say *were*) spent, etc.

86. Case After *To Be*.—Both the subject and the predicate substantive of the infinitive form of the verb *to be* should be in the objective case.

I supposed it to be *they* (say *to be them*).

87. Case After *Than*.—It is sometimes not easy to decide about the correctness of the pronoun in sentences like the following:

No one could write better than he (*could*).

We liked none better than (*we liked*) him.

In such sentences, if the implied verb is inserted as in the foregoing sentences, the proper case for the pronoun will be apparent.

88. Possessives With Verbal Nouns.—The possessives *your, our, his, her, my* are required before the verbal noun. The objective forms *you, us*, etc. are commonly used erroneously in this particular construction.

That did not warrant *you making* the trip (say *your making*).

89. The Split Infinitive.—By *split infinitive* is meant a construction in which an adverb or an adverbial phrase is placed between the sign of the infinitive and the verb. The following are examples:

To *carefully* examine; to *better* accomplish; to *not* forget; to *rapidly* retreat.

Though such forms are seen in the work of good writers, they are condemned by most grammatical authorities. The following forms are preferred:

To examine *carefully*; to accomplish *better*; *not* to forget; to retreat *rapidly*.

Therefore, as a general rule, the split infinitive should be avoided. There are just a few instances in which the adverb placed immediately after *to* seems to make the construction smoother. An example is afforded in the following sentence:

To really know the man is to believe in him.

90. Use of *Shall*, *Will*, *Should*, *Would*.—Few persons use *shall*, *will*, *should*, and *would* correctly. While perhaps not a great many writers would make the errors of the man who, when he accidentally fell overboard, cried, "I *will* drown; no one *shall* help me," most of them will say, *I will write tomorrow*, when they should say, *I shall write tomorrow*.

"*I shall*, *you will*, *he will* in affirmative sentences merely announce future action.

"*I will*, *you shall*, *he shall* express determination on the part of the speaker, or an intention to control.

"*I should*, *you would*, *he would* announce future action.

"*I would*, *you should*, *he should* express determination or resolution. *Should* in all three persons suggests propriety or expediency.

"Therefore, it is correct to say:

I *shall* be obliged to leave.

I *will* (expressing determination) learn my lesson.

I know that I *shall* succeed.

If you *will* behave yourself, I *will* (expressing willingness) go with you.

I *should* (not *would*) like to meet them.

We *should* (not *would*) be pleased to see you here.

I *should* (not *would*) not like that.

He said that he *would* go in spite of us.

I declared that I *would* (expressing determination) have it my way.

I *would* (expressing willingness) assist you if I *could*.

"*Shall you?* is correct when the meaning is, Is it your intention? *Will you?* is correct when the meaning is, Are you

willing? Say, *You shall* if you mean that you will control or try to control the one spoken to. Say, *You will* if the person spoken to is free to do as he pleases. If the young man says to the young woman, 'Shall you go to the theater?' it means that her father may pay for the tickets. If the question is, 'Will you go to the theater?' the young man may have to pay for the tickets."

91. The confusion between *shall* and *will* arises from the fact that in the second and third persons the meanings are the reverse of those in the first, *shall* becoming emphatic and *will* merely a sign of the future tense. Thus, if the speaker says "You shall do it," he implies that the person addressed will be under compulsion; while "He will do it" merely states future action. *Should* and *would*, expressive of conditional action, follow the rules that apply to *shall* and *will*.

Shall and *should* are rarely used where *will* and *would* are the correct words; but *will* and *would* are erroneously used in place of *shall* and *should* even by careful writers and speakers. All can remember at least that a correct form for the closing of a letter is either *We shall be pleased* or *We should be pleased*, since we do not wish to imply that there will be any compulsion about our pleasure, which would be the sense conveyed by *will* or *would*.

Avoid the use of *we would say*, which is a greatly over-used expression. Write, *Our answer to your question is that, Yes; we will grant the extension you ask for, The best rate we can make you on the books is, or Answering your question, allow us to suggest, etc.*

LIST OF IRREGULAR VERBS

92. As a means of avoiding error in the use of English, perfect familiarity with the principal parts of the irregular verbs is indispensable. The present participle is omitted from the following list, since it is always formed from the verb root by adding *ing*. When two or more forms of a principal part are given, the preferable form occurs first.

PRESENT TENSE

PAST TENSE

PERF. PART.

abide

abode

abode

arise

arose

arisen

awake

{ awoke
awaked

awaked

be *or* am

was

been

bear

{ bore
bare{ borne
born

beat

beat

{ beaten
beat

begin

began

begun

behold

beheld

beheld

bend

{ bent
bended{ bent
bended

bereave

{ bereaved
bereft{ bereft
bereaved

beseech

besought

besought

bet

{ bet
betted{ bet
betted

bid

{ bade
bad
bid{ bidden
bid

bind

bound

bound

bite

bit

{ bit
bitten

bleed

bled

bled

blend

blended

{ blended
blent

bless

{ blessed
blest{ blessed
blest

blow

blew

blown

break

{ broke
brake{ broken
broke

breed

bred

bred

bring

brought

brought

build

{ built
buildied{ built
buildied

burn

{ burned
burnt{ burned
burnt

burst

burst

burst

buy

bought

bought

cast

cast

cast

catch

caught

caught

chide

{ chid
chode{ chidden
chid

PRESENT TENSE	PAST TENSE	PERF. PART.
choose	chose	chosen
cleave to (adhere)	cleaved	{ cleaved clave
cleave (to split)	{ cleft clove clave	{ cleft cloven cleaved
climb	{ climbed clomb	{ climbed clomb
cling	clung	clung
clothe.	{ clothed clad	{ clothed clad
come	came	come
cost	cost	cost
creep	crept	crept
crow	{ crowed crew	crowed
cut	cut	cut
dare	{ durst dared	dared
deal	dealt	dealt
dig	{ dug digged	{ dug digged
do	did	done
draw	drew	drawn
dream	{ dreamed dreamt	{ dreamed dreamt
dress	dressed	dressed
dress	{ dressed drest	{ dressed drest
drink	drank	drunk
drive	drove	driven
dwell	{ dwelt dwelled	{ dwelt dwelled
eat	{ ate ëat (ët)	{ eaten ëat (ët)
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne

PRESENT TENSE

PAST TENSE

PERF. PART.

forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	{ got
		{ gotten
gild	{ gilded	{ gilded
	{ gilt	{ gilt
gird	{ girded	{ girded
	{ girt	{ girt
give	gave	given
go	went	gone
grave	graved	{ graved
		{ graven
grind	ground	ground
grow	grew	grown
hang	{ hung	{ hung
	{ hanged (put	{ hanged (put
	{ to death)	{ to death)
have	had	had
hew	hewed	{ hewn
		{ hewed
hide	hid	{ hid
		{ hidden
hit	hit	hit
hold	held	{ held
		{ holden
hurt	hurt	hurt
keep	kept	kept
kneel	{ knelt	{ knelt
	{ kneeled	{ kneeled
knit	{ knit	{ knit
	{ knitted	{ knitted
know	knew	known
lade	laded	{ laded
		{ laden
lay	laid	laid
lead	led	led
leap	{ leaped	{ leaped
	{ leapt	{ leapt
learn	{ learned	{ learned
	{ learnt	{ learnt
leave	left	left
lend	lent	lent
let	let	let

PRESENT TENSE	PAST TENSE	PERF. PART.
lie (to recline)	lay	lain
light	{ lighted lit	{ lighted lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
mow	mowed	{ mown mowed
pass	{ passed past	{ passed past
pay	paid	paid
pen	{ penned pent	{ penned pent
prove	proved	{ proved proven (legal)
put	put	put
quit	{ quit quitted	{ quit quitted
rap	{ rapt rapped	{ rapt rapped
rēad	rēad	rēad
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	{ rang rung	rung
rise	rose	risen
rive	rived	{ riven rived
run	ran	run
saw	sawed	{ sawed sawn
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shave	shaved	{ shaven shaved
shear	{ sheared shore	{ sheared shorn

PRESENT TENSE	PAST TENSE	PERF. PART.
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	{ shown { showed
shred	{ shred { shredded	{ shred { shredded
shrink	{ shrank { shrunk	{ shrunk { shrunk
shut	shut	shut
sing	{ sang { sung	sung
sink	{ sank { sunk	{ sunk { sunken
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	{ slid { slidden
sling	slung	slung
slink	{ slunk { slank	slunk
slit	{ slit { slitted	{ slit { slitted
smell	{ smelled { smelt	{ smelled { smelt
smite	smote	smitten
sow	sowed	{ sown { sowed
speak	{ spoke { spake	spoken
speed	{ sped { speeded	{ sped { speeded
spell	{ spelled { spelt	{ spelled { spelt
spend	spent	spent
spill	{ spilled { spilt	{ spilled { spilt
spin	spun	spun
spit	{ spit { spat	{ spit { spat
split	{ split { splitted	{ split { splitted

PRESENT TENSE	PAST TENSE	PERF. PART.
spoil	{ spoiled	{ spoiled
spread	{ spoilt	{ spoilt
spring	spread	spread
stand	{ sprang	{ sprung
stave	{ sprung	{ sprung
stay	stood	stood
steal	{ staved	{ staved
stick	{ stove	{ stove
sting	{ stayed	{ stayed
strew	{ staid	{ staid
stride	stole	stolen
strike	stuck	stuck
string	stung	stung
strive	strewed	strewn
strow	strode	stridden
swear	struck	{ struck
sweat	strung	{ stricken
sweep	strove	strung
swell	strowed	striven
swim	{ swore	{ strowed
swing	{ sware	{ strown
take	{ sweat	{ sweat
teach	{ sweated	{ sweated
tear	swept	swept
tell	swelled	{ swollen
think	{ swam	{ swelled
thrive	{ swum	{ swum
throw	swung	swung
thrust	took	taken
tread	taught	taught
wake	tore	torn
	told	told
	thought	thought
	{ throve	{ thrived
	{ thrived	{ thrived
	threw	thrown
	thrust	thrust
	trod	{ trod
		{ trodden
	{ waked	{ waked
	{ woke	{ woke

PRESENT TENSE	PAST TENSE	PERF. PART.
wear	wore	worn
weave	wove	woven
wed	{ wedded	{ wedded
	{ wed	{ wed
weep	wept	wept
wet	{ wetted	{ wetted
	{ wet	{ wet
win	won	won
wind	{ wound	{ wound
	{ winded	{ winded
work	{ worked	{ worked
	{ wrought	{ wrought
wring	wrung	wrung
write	wrote	written

MISCELLANEOUS POINTS

93. Use of *A* and *An*.—The words *a* and *an* are called the *indefinite article*—two forms of the same word. The form *a* is used before words beginning with a consonant sound; the form *an*, before words beginning with a vowel sound.

A man; a door; a book; a discount; an apple; an egg; an item; an oak.

The form *an* should be used before words beginning with silent *h*; if the *h* is sounded, *a* is required.

An hour; an honor; a hermit; a humorist; a historian.

A or *an* should never be so used as to relate or seem to relate to two or more things.

A debtor and creditor should arbitrate. (*Better*, a debtor and *his* creditors should arbitrate).

The pronoun *his* breaks the seeming connection between *a* and *creditors*.

Do not use *a* or *an* after such words as *sort*, *kind*, and *species*.

This is a kind of cotton goods (not *kind of a*).

A singular subject with *the* or *a* is usually stronger than the plural form of expression. The first of the following sentences is the stronger:

A pleased customer is the best advertisement.
Pleased customers are the best advertisements.

94. Repetition of Articles.—When adjectives denoting qualities that belong to different things are connected, the article should be repeated.

A black and a white circular—means two circulars.

When connected adjectives relate to the same thing, the article must not be repeated.

A black and white circular—means one circular.

When the modified noun is plural, the sense is often ambiguous. *The black and white stockings* may mean that some of the stockings are entirely black and some entirely white; or that each stocking is partly black and partly white. The same may be said of the following:

Sad and thoughtful faces were seen.
Gold and platinum chains are expensive.

Such sentences should be recast so as to make the meaning perfectly clear.

Both sad and thoughtful faces were seen.
Chains made of gold and platinum are expensive.

The repeating of the article frequently impresses the construction. Note the following sentences:

The lawyer and preacher were both present. *Better*, Both the lawyer and the preacher were present.

95. Collective Nouns.—To decide whether a collective noun used as the subject of a verb should be singular or plural is sometimes not easy.

The council *were* divided in opinion.
The council *was* in session until late.
The jury *were* not able to agree.
The jury *was* discharged at the close of the day.

From the preceding examples it is clear that

1. When a collective noun requires individual action by the units that make up the collection, the noun is plural.

The public *are* requested to register their names.

The congregation *are* invited to assemble in the lecture room.

2. When a collective noun requires united action, the noun is singular.

The army of the invaders was defeated.

The nation has a leading place among the powers of the earth.

96. Periods of Time and Sums of Money.—Periods of time, even when expressed in plural form, are often treated as singular. The same is true of sums of money.

With Thee, a thousand years *is* as one day.

A hundred years *seems* a very short time.

One hundred and fifty thousand dollars *was* in the safe.

If, however, periods of time or sums of money are referred to distributively, they must be treated as *plural*.

The last ten years of the company's existence *were* filled with disaster.

More than one hundred dollars in silver *were* scattered over the floor.

97. Apparent Plurals That Are Singular.—Many expressions are plural in form, but really singular.

Bread and butter *is* the staff of life.

All work and no play *makes* Jack a dull boy.

The long and the short of the matter *is* that you are wrong.

Macaulay has the following examples and many others like them:

All the furniture, the stock of shops, the machinery which could be found in the realm *was* of less value than the property which some single parishes now contain.

The sound, the rhythm, the modulation, the music of the language *was* one entirely new.

In the last sentence there are four names for the same thing: *sound, rhythm, modulation, music*. If *and* had been put before *the music*, the verb should have been *were*.

When the correctness is open to question, avoid the construction. Suppose that on looking over a manuscript, such sentences as the following are found:

Cards *were* invented to amuse an insane king.
 Two languages at once *is* too much to study.
 None of the invaders *were* captured.
 His remains *were* buried yesterday.
 The three angles of a triangle *are* equal to two right angles.

The question whether these sentences are correct or not is of much less importance than that they should be so written as not to lead to dispute. Recognizing the truth of this statement, the sentences are reconstructed as follows:

{ The game of cards was invented to amuse an insane king.
 { Some one invented cards to amuse an insane king.
 { The study of two languages at once is too great a task.
 { No one can, with advantage, study two languages at the same time.
 All the invaders escaped capture.
 { His body was buried yesterday.
 { They buried him yesterday.
 The sum of the three angles of a triangle is equal, etc.

98. How the Plural of Nouns is Formed.—The plural of most English nouns is formed by annexing *s* to the singular word.

Pen, pens; hat, hats; shoe, shoes; boy, boys.

Where the final letter of the singular form is *y*, many nouns are changed to the plural by substituting *i* for *y* and annexing *es*.

Lady, ladies; lily, lilies; bevy, bevies; beauty, beauties.

Many nouns form their plurals irregularly. The following are some examples:

Man, men; woman, women; wife, wives; life, lives; formula, formulas or formulæ; analysis, analyses; alumnus, alumni; hypothesis, hypotheses; parenthesis, parentheses; bandit, bandits or banditti; goose, geese; memorandum, memorandums or memoranda; madam, mesdames; tableau, tableaux; medium, mediums or media; matrix, matrices; wharf, wharves.

99. The Plural of Compound Nouns.—The plural of compound nouns is usually formed by changing the principal noun.

Sons-in-law, step-children, courts-martial, knights-errant, hangers-on, man-clerks, man-milliners, chimney-corners, maid-servants.

In King James' translation of the Bible, both *man-servants* and *men-servants* are found, but the former is now preferred; the same may be said of *woman-servants* and *women-servants*.

The Standard Dictionary authorizes both *attorney-generals* and *attorneys-general*, giving preference to the former.

After a compound has become solid by the disappearance of the hyphen, its plural is formed regularly.

Cupfuls; bucketfuls; manstealers; manslayers; outpourings.

100. Feminines in *ess* and *ix*.—There were formerly in good use a great many feminine nouns ending in *ess* or *ix*. Only a few of them have any currency at present. Instead of *authoress*, *poetess*, etc., the words *author*, *poet*, etc. are now in use as either masculine or feminine. The titles *baroness*, *countess*, *empress*, *duchess*, *marchioness*, and a few others are still in good use. Besides these, such nouns as *heiress*, *goddess*, *hostess*, *Jewess*, *actress*, *enchantress*, *governess*, *mistress*, *negress*, *murderess*, *seamstress*, *tigress*, *executrix*, *testatrix*, and some others are occasionally seen in modern literature. The tendency to avoid feminines in *ess* and *ix* is increasing.

101. Progressive Passive Forms of Verbs.—Many critics have strenuously objected to such passive forms as *is being built*, *was being built*, urging that they are recent and without the warrant of good authority. One argument against these expressions is that it is absurd to join the present participle *being* to the perfect participle *built*. On this subject Richard Grant White says:

“To say, therefore, that a thing *is being done* is not only to say (in respect of the last two participles) that a process is going on and is finished, at the same time, but (in respect of the whole phrase) that it exists existing finished; which is no more or other than to say that it exists finished, is finished, is done; which is exactly what those who use the phrase do not mean. It means that if it means anything; but in fact it means nothing, and is the most incongruous combination of words and ideas that ever attained respectable usage in any civilized language.”

On the other hand, many authorities defend this construction, and insist that it supplies a real want in our language. Even if it is an incongruous combination, as Mr. White says, nobody misunderstands the meaning. *I was shaving* and *I was being shaved*, *He is bleeding* and *He is being bled* are perfectly intelligible, and after all is said, intelligibility is the important thing to be sought in the use of language.

102. The Subjunctive Mode.—The subjunctive mode is used:

1. When doubt, or a condition of things contrary to the fact, is implied by a subordinate clause; as,

If I *were* sure of his honesty, I would engage him. (The implication is that I am not sure of his honesty.)

Had he *been killed*, his father would have died of grief. (This is equivalent to *denying* that he was killed.)

If the day *had been* stormy, I should not be here. (The meaning is that the day is not stormy.)

2. To express a wish—a desire that something might be that is not; as,

Would it *were* mine = I wish that it *were* mine.

3. To express a mere supposition; as,

If your salary *were* increased, you could afford it.

4. To denote a future uncertainty; as,

If it *snow*, I shall be surprised.

Should he *come*, I shall let you know.

5. To express an intention not yet carried out; as,

The publisher orders that you *be required* to pay the cost.

103. Use of *Had Rather*, *Had Better*.—For several centuries authorities have been disputing as to the correctness of *had* followed by *rather* or *better*. Although the majority of the critics have pronounced in favor of *should* or *would* instead of *had*, yet nearly every eminent writer has shown a preference for the stronger idiomatic forms with *had*. This is perhaps due to the fact that it is not always easy to decide between *would* and *should*. Both *rather* and *better* indicate the preference of the writer or speaker, and so bar the use

of *would*; so that both *would rather* and *would better* must be regarded as tautological. A certain critic says:

"*Had rather* and *had better* are thoroughly established English idioms having the universal popular and literary sanctions of centuries. . . . In all ordinary cases *had rather* has the advantage of being idiomatic and easily and universally understood."

104. *Who, Which, and That.*—Many authorities insist that *who* or *which* should not introduce restrictive clauses; that is, clauses that are mere modifiers. For such clauses, the proper relative is *that*. It should perhaps be explained that clauses are either restrictive or coordinate.

A *restrictive clause* is one that does the work of a mere modifier.

A *coordinate clause* is a clause of rank equal to that of a leading or principal clause. It usually adds some circumstance and may be appositive, explanatory, or a mere afterthought.

Restrictive clauses: the rope *that was made of Manila* (*Manila rope*) was not so strong as the cable *that was made of steel* (*steel cable*.)

The man *that hesitates* (*hesitating man*) is lost.

Coordinate clauses: The officer, *who is my cousin*, was very attentive. His wealth, *which was great*, did not surpass that of his partner.

Ice, *which is frozen water*, forms at 32° Fahrenheit.

In the first sentence the clause in *Italics* is a mere adjective modifier of rope; similarly, the italicized clause in the second sentence is an adjective modifier of man. Clauses so used are restrictive, and as a general rule they should begin with the relative *that*. To this rule, however, there are some exceptions.

1. When the antecedent has a demonstrative modifier, the restrictive clause should begin with *who* or *which*.

This man who asks for an interview is a foreigner.

Those potatoes which were dug yesterday are for sale.

That train which just swept by is the Empire State Express.

Yonder mountain which you see in the distance is Pike's Peak.

In such sentences the antecedent is sufficiently definite.

2. When a relative clause is separated from its antecedent by intervening elements, it should begin with *who* or *which*.

The *debt* of lasting gratitude *which* I owe you for many favors can never be repaid.

A *gentleman* of the old school *who* was acquainted with Henry Clay resides in that house.

The *house* of seven gables *which* you built by the seashore can be seen from this point.

Such sentences are often ambiguous on account of the distance of the relative from its antecedent.

3. When a noun not the antecedent is likely to be mistaken for the antecedent, use *who* or *which*.

That girl petting the dog, *who* looks so happy, is my niece.

The tree loaded with fruit, *which* shades the house, is a pear tree.

It is the demand of the buyer *which* regulates the supply of a commodity.

These sentences are faulty in arrangement. Better thus:

That girl *who* is petting the dog *and who* looks so happy is my niece.

The tree *that* shades the house and is loaded with fruit is a pear tree.

The supply of a commodity is regulated by the buyer's demand.

4. Use only *who* or *which* clauses after proper nouns.

Cæsar, *who* was both an orator and statesman, was also a great military leader.

Have you read the story of Socrates, *whom* the Athenians poisoned with hemlock?

He praised the city of Boston, *which* many persons believe to be the Athens of America.

5. To avoid a succession of words beginning with *th*, use *who* or *which* in preference to *that*.

I do not enjoy *those things which* (not *that*) must be obtained by unfair dealing (better still, *things that must*, etc.).

Those who (not *that*) are never sure of anything.

We are not at liberty to reveal *that which* (not *that that*) was done. (Better, *what* was done.)

Have you read *that book which* (not *that*) lies on the table? (Better, *the book that*, etc.)

105. The question of preference as to relative pronouns must usually be determined by the ear rather than by rule. In general, it is better that restrictive clauses should be

introduced by *that*; but when no ambiguity results from the use of *who* or *which* in such clauses, and when to use one of these relatives gives smoothness and harmony to a sentence, *who* or *which* should be preferred to *that*. As a general rule, however, it is better to use relatives as little as possible.

The author of a well-known book treating of the use of words, punctuation, etc. makes this statement: "I have some satisfaction in reflecting that in editing the Greek text of the New Testament I destroyed more than a thousand commas, which prevented the text from being properly understood." If the author's words are taken literally, the meaning is that his own action prevented the text from being properly understood. In this sentence, *which* and the comma immediately preceding should be replaced by *that*, making the last portion of the statement "a thousand commas *that* prevented the text from being properly understood."

Who cannot be used correctly in referring to things and animals; either *that* or *which* must be used. But as there is no possessive form for *that* or *which* it is occasionally necessary to use *whose* where the reference is to animals and things, as,

The horse *whose* leg was broken.

It is permissible to omit *that* from sentences like the following:

I think *that* I shall go.

That is often, however, essential to good construction.

The book I saw (insert *that* before *I*).

106. Two *Thats* to Introduce a Clause.—Do not use *that* twice to introduce a dependent clause.

He promised *that* as soon as all his preparations were made *that* he would begin the advance movement.

The speaker asserted *that* if honesty is the best policy *that* the world is filled with persons that are practicing the worst policy.

The second *that* in these sentences should be omitted.

107. *Than Who* or *Than Whom*.—There has been much disputing among grammarians concerning the use of *who* or

whom after *than*. The weight of authority favors *than whom*, but the general opinion is that the construction is awkward and pedantic, although it is found in the writings of such masters of style as Milton, Pope, Byron, Landor, and Thackeray. The following is an example:

He was related to Washington, *than whom* no greater patriot ever lived.

Though the construction cannot be condemned as incorrect, it should be avoided.

108. Who or Whom.—The two pronouns *who* and *whom* are frequently confounded, especially in interrogative sentences. In the following sentences the correct pronoun is in parentheses:

Whom (*who*) did you think he was?

Who (*whom*) did you think him to be?

Who (*whom*) did the convention nominate?

You could never guess *whom* (*who*) it was.

109. Double Negatives.—Two negatives in the same clause usually have the effect of destroying each other and of leaving the clause affirmative. One of the negatives may be *only*, *hardly*, *but*, *scarcely*, *barely*.

He *couldn't never* (*could never*) learn to be concise.

The governor *shouldn't* have (*should have*) *but* one term.

Nobody couldn't (*nobody could*) imagine the horror of the situation.

I *can't* (*can*) *scarcely* make out what they are doing.

I *didn't know nothing* (*say didn't know anything*) about it.

For my part I love him *not*, *nor* hate him *not*. (For my part I love him *not*, *and* hate him *not*.)

There is *nothing* more admirable *nor* more useful. (*Nothing* is more admirable *or* more useful.)

110. The Superlative Degree for the Comparative. When two things are compared, the comparative degree should be used; when three or more, the superlative.

Cheltenham is the *heavier* of the two types.

Post is the *heaviest* display letter in the shop.

This is a *better* piece of goods.

This is the *best* piece in the lot.

111. Participles Modified by *Very*.—The adverb *very* should never be joined directly to a participle unless the participle is used as a mere adjective. Thus, it is proper to say *very tired*, *very pleasing*, *very saving*, but not to say *very pleased*, *very disturbed*, *very satisfied*, *very loved*. Such expressions as *very pleased*, etc. require that an adverb be interposed, of which *very* becomes a modifier; as, *very much pleased*, *very annoyingly disturbed*, *very soon satisfied*, *very tenderly loved*.

112. Correlatives.—A few pairs of words are called **correlatives**, because each relates to the other. The following is nearly a complete list of them:

as	as	if	then
as	so	whether	or
both	and	so	as
either	or	such	as
neither	nor	such	that
so	that	not only . . .	but also
though	yet		

As many *as* are going will please hold up the right hand. *As* two is to four *so* is three to six. *Whether* you win *or* lose, you lose.

113. Capitalizing Subordinate Elements.—A subordinate element should not be cut off and capitalized as if it were a complete sentence.

Incorrect: He bought a great deal of furniture. Thus enabling the store to advertise the largest stock.

Correct: He bought a great deal of furniture, thus enabling the store to advertise the largest stock.

114. Use of Too Many Modifying Elements.—One of the most difficult things in composition is the proper disposition of modifying words, phrases, and clauses. Long, loose sentences filled with verbal odds and ends are usually cloudy and weak. The following is an example:

Regarding the advertising book, probably the only plan we would consider would be to arrange for the publishing, you to pay all costs, and in consideration of the advantages of having the work put out under our imprint and with a view to sharing in the profits of the sales afterwards.

The remedy here, as in all similar cases, is to break up and recast the sentence.

Probably the only plan we would consider for the publishing of the advertising book would require you to pay all costs. This we think you could afford to do, in view of the advantage of having the work put out under our imprint and considering that you would share in the profits of the sales.

The introduction in the original sentence, "Regarding the advertising book," is superfluous and can be advantageously omitted, as can most hackneyed introductions, such as "Replying to your favor," etc.

115. Use of Too Many Subordinate Clauses.—There is no objection to a sentence that contains two or more subordinate clauses depending on the same element. If, however, a subordinate clause is followed by other clauses depending on it, the thought is likely to be led so far from the central idea that unity will be destroyed. Note the following example:

This binding, though low-priced, is durable, which quality is more important than appearance, which is often temporary. *Better*, This binding, though low-priced, is durable. Durability is more important than appearance; appearance is often temporary.

116. The Squinting Construction.—If any element of a sentence is so placed as to look both ways, that is, if it may be as readily connected in meaning with what precedes as with what follows, the construction is said to be *squinting*. This construction is a source of frequent ambiguity, and although the meaning intended may usually be made out, the fault is none the less serious. In speech, ambiguity from misplaced words is usually prevented by the tones of the voice, but a writer has no such assistance. He should arrange the parts of his sentences in such manner that his meaning cannot be misunderstood.

The following are some examples of the squinting construction.

Remember *always* to observe the golden rule.

Tell him *in the morning* to report at my office.

Ask him, *if he is in the building*, to consult with the superintendent.

In each of these sentences, the italicized modifiers may be understood as modifying either an element that precedes or one that follows. The remedy, of course, is to put the modifier where it belongs.

In the following sentence the construction may be said to be squinting, though the modifier is at the end.

This tobacco is sold direct by mail to smokers in perfect condition.

Of course the writer's meaning is that the tobacco is sold in perfect condition—not to smokers that are in perfect condition.

117. Repetition of Words.—When repetition emphasizes, it is an aid to effective composition, but in a sentence like, "The last mail mailed you," either the word *sent* or *forwarded* should be used instead of *mailed*.

Since we have had several rainy days *since* the sale began. *Better, As* we have had several rainy days *since* the sale began.

Unless much care is used, a writer will often use the same word three or four times in one sentence when monotony could easily be avoided by the use of other words. The reading of copy aloud will aid in detecting these useless repetitions.

118. Redundant Adjectives.—Inexperienced writers are prone to use too many adjectives, and good writers frequently employ them with nouns in such way as to result in tautology.

Mutual reciprocity in trade between the United States and France.

Habitual custom of the country.

Mere capital alone is not enough.

In each of these examples the first word in Italics is superfluous.

119. Verbose Expressions.—The following examples show how expressions may sometimes be shortened and improved by dropping useless words or by substituting simple words. The words that may be dropped or changed are in Italics.

Every now and then.

Population of 10,000 *people*.

Nobody else *but he*.

Still continued on.

Olfactory organ—nose.

Pecuniary liabilities—debts.

Lower limbs—legs.

Inclement weather—rain or snow.

In the near future—soon.

At the present time—now.

Cooperate together.

Serious conflagration—big fire.

It should not be inferred that all of the foregoing expressions are incorrect. There are times, for example, when *at the present time* would be preferable to the single word *now*, and there are proper uses for such expressions as *pecuniary liabilities* and *olfactory organ*, but as the advertiser has to pay for every line of space used, it is to his interest to be concise when he can be concise without sacrificing any other quality.

120. Slang and Clipped Words.—The clipping of words is a natural tendency of languages. These shortened forms are at first slang, but many of them succeed in gaining acceptance. The following are some examples of clipped words:

1. *In Good Usage.*

cab, *from* cabriolet;

chum, *from* chamber-fellow or chamber-mate;

mob, *from* mobile vulgus (the fickle rabble);

van, *from* vanguard (a contracted form of the French *avant guard*).

fence, *from* defence;

gin, *from* Geneva;

rum, *from* rumbullion;

proxy, *from* procuracy;

wag, *from* waghalter (deserving to be hanged);

curio, *from* curiosity;

proctor, *from* procurator;

piano, *from* pianoforte;

gill, *from* Gillian (i. e., Juliana);

kilo, *from* kilogram.

2. *In Colloquial Usage.*—College students have a rich fund of clipped words and slang.

supe, *for* superintendent;

prex, *for* president;

prof, *for* professor.

exam, *for* examination;

prelim, *for* preliminary examination;
sat, unsat, bone, plug, flunk, spuds, gym, varsity, co-ed, preps,
plebe, *for* plebeian.

Besides these, there are thousands of clipped and slang words never seen in careful composition.

Pants, phiz, gents, cits, fib, zoo, loony, biz, coon, pub, confab.

Such words as *nifty*, *nobby*, *natty*, *swell*, *swagger*, and *chic* are much overused and should be avoided except when appealing to the class of people that prefer the goods commonly known as "swell," "swagger," etc. Do not be too ready to adopt such newly coined words as *adtorney* and *typeology*. They smack of affectation or oversmartness. While a fresh, breezy style is not objectionable in advertising, it is better that the writer should not continually strive for novelty or cleverness. If his work shows a general tendency to be clever or smart, the conservative, earnest advertiser to whom he applies may be repelled rather than attracted; and the public may be likewise unfavorably impressed.

121. Trite Expressions.—There are many expressions that are used so commonly that they make language trite. It is a common fault of inexperienced writers to make use of expressions of this kind. The following are some examples:

Method in his madness; monarch of all he surveys; long-felt want; along these lines; when ignorance is bliss; your kind favors.

By avoiding such overused phrases and expressions the writer will make his language more entertaining.

122. Poetical Words in Prose.—There are many words like *'mid*, *ere*, *save*, and *oft* that, while appropriate in poetical composition and fiction, savor of affectation or "fine writing" when used in commercial literature. Such words should not, therefore, be used in advertisements or letters.

123. Inappropriate Words.—Such a word as *environ-*
ment is a good word, yet it would not be appropriate to refer to the environment of a horse. *Grandeur* could be used, with good taste, in speaking of a sunset, but the word

would be out of place if used in connection with some insignificant subject. Therefore, great care should be exercised in choosing words, so as to avoid this inappropriateness.

124. Inconsistent Similes, or Metaphors.—Be consistent in the use of similes or metaphors.

Incorrect: He has a stormy sea to travel. He will have to blast many rocks out of his road.

Correct: He has a stormy sea to travel. He will have to ride some high waves.

Ad-writers frequently use such expressions as *An avalanche of bargains*, *A flood of low prices*, etc. A stock-cut company offers for sale a large illustration of many pieces of furniture tumbling over the brink of Niagara. Even if such expressions and illustrations make impressions, it is doubtful whether the impressions are of the most favorable kind.

COMMON ERRORS

125. Ability, Capacity.—Physical or mental power, especially the power to plan and execute, is *ability*. *Capacity* is power to receive. A mind or a cask has *capacity*, the word being derived from the Latin *capax*, which means roomy, spacious.

He has a great *capacity* (say *faculty*) for mimicry and story telling.

The following is a correct use of *capacity*:

He has a great *capacity* for dates, scientific names, and mathematics.

The following sentence illustrates the correct use of *ability*:

He has the *ability* to do what he says he can do.

126. Above.—The word *above* should not be used as a noun, nor should it be used as an adjective unless the noun that *above* modifies is actually above. Writers often make a reference like *the above statement*, when the statement referred to appears on another page.

If the *above* (say *foregoing*) statement is correct, you **are in the wrong**.

Should the *above* meet your approval, I should be pleased to hear from you.

In every such case it is better to use one of the following:

The foregoing opinion, paragraph, proposition, etc.; the statement made or given above; the preceding suggestion; the principle stated above; etc.

127. Accept, Except.—The words *accept* and *except* are frequently confounded. The former term means to take willingly when offered; as, to *accept* a favor, or an office. *Except*, as a verb, means to leave out or exclude.

He is forbidden to *except* (say *accept*) presents.

The word *except* means also to object, and in this sense it is followed by *to*; as,

Do you *except to* my statement? Do you *take exception to* my decision?

128. Aggravate, Irritate.—The word *aggravate* should not be used instead of *irritate*. *Aggravate* means to make more serious, to intensify; *irritate* means to cause annoyance or fretting.

The prattle of children *irritates* the sick.

Sickness greatly *aggravates* the ills of poverty.

129. Ain't.—There is no such word in the English language as *ain't*. Use *isn't* or *are not*.

130. All Right.—*Alright* is frequently written for *all right*. There is no such word as *alright*.

131. Alleged.—The word *alleged* is often used where *said to* is a simpler and better expression.

He is *alleged* (say *said*) to have gone there.

132. Allow, Said.—Do not use *allow* for *said*.

He *allowed* (say *said*) that his work was good.

133. Allude, Mention.—*Allude* means to treat lightly, merely to hint at; *mention* is a stronger term and means specific naming.

The speaker *alluded* to the remissness of certain officials, though he *mentioned* no names.

134. Amount To.—Use *amount to* when referring to totals.

The subscriptions *amounted to* (not *totaled* or *aggregated*) \$400.

But it is correct to say:

The subscriptions amounted in the aggregate to \$400.

135. Ante, Anti.—*Ante* means before; *anti*, against.

136. Anticipate, Expect, Suppose.—Do not use *anticipate* for *expect*, and do not use *expect* for *suppose*. *Expect* refers only to the future; *suppose*, to the past, present, and future.

I *anticipate* (say *expect*) that he will come.

I *expect* (say *suppose*) you have received the check.

The following sentence illustrates the correct use of *anticipate*:

We *anticipate* having a pleasant time.

137. Any, At All.—Use *at all* for *any* in sentences like the following:

He could not hear *any*.

138. Anxious, Desirous.—Do not use *anxious* unless there is some anxiety. The word *desirous* usually expresses the meaning more nearly.

139. Appreciate.—The exact meaning of the word *appreciate* is to be fully aware of the value or importance of something.

I *appreciate* your *gift*, your kind *words*, and *what you have done*.

English and American writers are *appreciated* in Russia.

It is somewhat redundant to say *appreciate highly*, but we may *value* or *prize* highly.

Appreciate has also a meaning opposite to that of *depreciate*.

Since the war, the price of all kinds of goods has *appreciated*.

140. Apt, Likely.—*Apt* is often used where *likely* is the better word.

He is an *apt* boy and is *likely* to succeed.

141. As, Like, That.—Write *Do as I do*, not *Do like I do*. Substitute *that* for *as* in *Not as I know of*.

142. As, Than.—The use of both *as* and *than*, or *so* and *than*, in comparisons often results in awkward sentences.

We have *as* much money, if not more, *than* they have.

If the brown piece is not so pretty *as*, it is at least more durable *than* the blue.

These sentences should be rearranged and slightly changed in wording.

We have *as* much money *as* they have; perhaps more.

If the brown piece is not *so* pretty *as* the blue, it is at least more durable.

Omit *as* from *equally as well*.

143. As Regards, In Regard.—Write *in regard to* or *regarding*, not *as regards*.

144. As Though, As If.—Although many good writers use *as though*, grammatical authorities favor *as if* in sentences like the following:

He walks *as though* (say *as if*) he were lame.

145. As Well As, And.—Where *as well as* is used as a substitute for *and*, the verb should agree with the first subject.

Lee's men, *as well as* Lee himself, *were* compelled to endure privations.

Industry *as well as* frugality *is* essential to success.

146. Audience, Spectators.—An *audience* is an assemblage of listeners; *spectators* are those who look.

147. Avocation, Vocation.—The word *vocation* means one's main calling or business of life; *avocation* means a diversion from one's business—music, society, the theater, etc.

148. Aught, Naught.—*Aught* means "anything"; *naught* means "nothing" and is a name for the cipher 0. *Aught* is often erroneously used for *naught*.

149. Awful.—The word *awful* has a place in the English language, but it is greatly abused. Do not say *awful funny*, or *awfully nice*.

150. Bad, Badly.—The words *bad* and *badly* are much overused. *Severe, seriously, and poorly* are often better words.

That was a *bad* (say *serious*) mistake.

151. Balance, Rest, Remainder.—Richard Grant White says: "*Balance* in the sense of *rest, remainder, residue, remnant* is an abomination." *Balance* is correctly used to denote the difference between the credit and debit sides of an account.

With a part of his inheritance he purchased an estate; the *balance* (say *rest, remainder*) he invested in bonds.

The *balance* (say *remainder*) of the time was wasted.

152. Besides, Beside.—The following sentences illustrate the correct use of *beside* and *besides*.

She sat down *beside* him. *Besides* money, he owned property.

153. Between, Among.—The prepositions *between* and *among* are often confounded. The former should refer to *two* persons or things, the latter to *more than two*.

The relations *among* (not *between*) the members of the family were at all times pleasant.

There is not the slightest difference in quality *between* the two wagons.

There *were* just thirty pickets *between every post* (*between* adjacent posts).

The copy was quickly divided *among* the five compositors.

154. Big, Great.—The word *big* applies more particularly to proportions. A man may be *big* and yet be far from being a *great* man.

155. Blame It On.—The expression *blame it on* is not good usage.

He *blamed it on* his assistant. *Better*, He *blamed* (or *accused* or *suspected*) his assistant.

156. Both, Each, Every, All.—When two persons or things are thought of as acting or being together, of acting harmoniously, *both* is better than *each*. But if they act separately, first one and then the other, or if they are antagonistic or inharmonious, *each* is to be preferred.

Each day as it came brought hard work.

Each of the two had his work to do, and *both* were skilful.

Every day of my life is fully occupied, and *each* day brings its worry and disappointment.

Both sisters were beautiful, and *each* had many friends.

Both should be omitted from a sentence like the following:

They were *both* alike.

When more than two persons or things are referred to, *each* is used if they are taken distributively—first one and then another until all are taken. *Every*, like *each*, takes all without exception, but it is less specific and marks single individuals less distinctly than does *each*. *All* considers the units as making up a total that is treated as a unit; it takes the units collectively, not distributively like *each* and *every*.

Each person fared differently, although *all* were equally blamable.

All men are sinners and *every* man must answer for his sins.

All men love praise, but not *every* man deserves praise.

Do not multiply these words, thus:

Each and every one of you, one and all of them, each and all of you. Say, *rather*, each of you, every one of you, all of you.

157. Brevity, Conciseness.—The word *brevity* implies shortness, but an article may be *concise* and still not brief.

158. But That, But What, That.—Do not use *but that* or *but what* for *that*, as in the following examples:

I had no doubt *but what* he would be on time (say *no doubt that*).

We have no fear *but that* they will win the game (say *fear that they will lose the game*; or *fear that they will not win the game*).

159. Calculate.—The word *calculate* is often used erroneously for *expect*, *intend*, *purpose*, or *plan*.

He *calculates* (say *expects*) to get the contract.

160. Canvas, Canvass.—*Canvas* is a kind of cloth; *to canvass* means to examine, debate, solicit.

161. Cause, Reason.—The *cause* of any event, act, or fact is the power or agency that makes it to be; the *reason of* or *for* it is the explanation formulated by the human mind. The following sentences are correct:

Haste is the *cause* of many mistakes.

The advertiser's *reason* for refusing to pay was that the copy was weak.

162. Carry, Escort, Accompany.—It is better to say that a young man *escorted* or *accompanied* a young woman, and to use *carry* in a sentence like the following:

He was lifted and *carried* into the hospital.

163. Character, Reputation.—*Character* refers to the combination of qualities that distinguish a man or a thing; *reputation* is the estimation (of such qualities) held by others.

164. Cheap, Low-Priced.—Be careful with the word *cheap*. If you are writing of your own goods, it is better to refer to them as *low-priced*.

165. Consider.—The word *consider* means to meditate, to deliberate, to weigh. In a statement like, *We consider that this is the best*, the word *consider* is used where *think* or *believe* is the proper word. The following sentence illustrates the correct use of *consider*:

All the plans for the campaign were *considered*.

166. Contemptible, Contemptuous.—The word *contemptible* means *deserving contempt*; *contemptuous* means *showing* or *expressing contempt* or *disdain*.

The fellow behaved in a *contemptible* manner.

A *contemptuous* sneer added to the repulsiveness of his face.

167. Credible, Creditable.—The word *credible* means capable of being believed; *creditable* means deserving or worthy of credit, praiseworthy.

His story was entirely *credible*, and we all believed it.

No one would regard such an act as honorable or even *creditable*.

168. Date, Engagement.—The word *date* is a common, vulgar substitute for *engagement*.

I have a *date* (say *engagement*) with him.

169. Develop.—The word *develop* should not be used in the sense of *expose*.

It *developed* (say *became known*) that he offered an extra discount.

170. Difficulty, Obstacle, Obstruction, Impediment, Encumbrance.—A *difficulty* may be a physical or a mental hindrance, or both; an *obstacle* stands in the way; an *obstruction* is an obstacle purposely placed in the way; an *impediment* entangles; an *encumbrance* burdens, as a load.

To a marching soldier the steepness of his road is a *difficulty*; trees lying in the road are *obstacles*; if placed there by the enemy, they are *obstructions*; his baggage is an *encumbrance*; mud, briers, or dense undergrowth in his way are *impediments*.

We surmount or overcome *difficulties*, remove or avoid *obstacles* and *obstructions*, get rid of or throw off *encumbrances* and *impediments*.

171. Directly.—The word *directly* should not be used in the sense of as soon as.

The copy was set up *as soon as* (not *directly*) it was received.

172. Dirt, Earth.—*Dirt* suggests filth; use *earth* or *filling* when referring to earth.

Many loads of *earth* (not *dirt*) were hauled there.

173. Disposal, Disposition.—The word *disposal* should be used when the meaning, power of control, is required; *disposition*, when arrangement is meant.

What *disposition* was made of the various illustrations.

My time is entirely at your *disposal*.

174. Disremember.—The word *disremember* should not be used in place of *forget*. *Disremember* is of colloquial origin.

175. Dock, Pier.—A *dock* is a water berth where ships lay; it is often misused for *pier*.

The steamer came into the *dock* and was slowly pulled up to the *pier*.

176. Don't, Doesn't.—For the first and second persons, both in the singular and the plural, *don't* is the correct abbreviation; in the third person singular, *doesn't* should be used—*I don't, you don't, he doesn't, she doesn't, it doesn't, John doesn't*.

Smith *don't* (*doesn't*) know anything about it.

It *don't* (*doesn't*) make any difference which method you employ.

He *don't* (*doesn't*) write clearly or interestingly.

177. Each, Either, Both.—The words *each*, *either*, and *both* are frequently confounded. *Either* properly means one of two. A man may fire *either* barrel of a gun and reserve the load in the other barrel; or he may fire *each* barrel, first one and then the other; or, finally, he may fire *both* barrels, the implication being that they are discharged as connected parts of a single act. *Either* is frequently used erroneously for *each* or *both*.

There were book shelves at *either* end of the room. (Say *both ends*.)

Each hat was stylish, and *both* were low-priced.

Each horse in turn was led from the stable. I was informed that I might choose *either*; but it was difficult to choose, for *both* were beautiful.

178. Each, Every, Either, Neither.—The distributives *each*, *every*, *either*, and *neither* are always in the singular number.

Each brother saw *his* wealth wrested from him.

The following sentences from Thackeray are incorrect:

Neither of the sisters *were* (better, *was*) very much deceived.

Neither of my brothers *do* (better, *does*) anything to make this place amusing.

These words applied to one gender give no difficulty.

England expects *every man* to do *his* (not *their*) duty.

Neither sister did well in *her* studies.

When *two genders* are implied, the best usage requires the masculine pronoun.

Each writer must do *his* (not *his or her*, and not *their*) own thinking.

Every person's happiness depends in part on the respect *he* (not *they*) meets in the world.

This accords with the practice of including both sexes by such terms as *mankind*, *man*, etc. It is occasionally necessary to indicate both sexes clearly.

If a young man or a young woman is employed, he or she is first put to work, etc.

179. Either, Any One; The Latter, The Last.—When several things are spoken of, it is permissible to refer

to certain of them as *the first, the last, any one of them, or any of them*. When only *two* things are concerned, the proper words are *the former, the latter, either, either one, or either of them*.

Several men were tried during the forenoon; the *first* was convicted of robbery, the *last*, of assault, and the others were acquitted.

There are many suits in this lot; you may take *any one* (not *either*) of them.

Both Smith and Jones were appointed, the *former* as a policeman, the *latter* as a watchman.

You may take *either* of the two packages, and I will take the *other*.

180. Elegant, Delicious, Excellent.—*Elegant* should not be used in the sense of delicious or excellent. Say *delicious peaches* not *elegant peaches*.

181. Endorse, Approve, Affirm.—Do not use *endorse* in the sense of *approve* or *affirm*; as, *I endorse his sentiments*.

182. Estimate, Estimation.—An *estimate* is a rough valuation placed on a thing.

An *estimate* of the capacity of a bin.

Estimation denotes the act of fixing an approximate value. When the regard in which one is held by others is meant, *esteem* is better than *estimation*.

The man was held in high *estimation* (say *esteem*) by his neighbors. The *estimation* was difficult and the *estimate* was low.

183. Etc.—*Etc.*, an abbreviation for *et cetera*, means and the rest, and may be used properly in lists, schedules, etc., but write *and so on* or *and so forth* when the meaning is that of continuation.

The bolts, nuts, screws, *etc.* were shipped.

He declared that the price was too high, that he didn't have the money, *etc.* (Use *and so on* for *etc.*)

Do not write *etc., etc.*; one *etc.* is enough. Never use *&c.* for *etc.*, nor such an expression as *and etc.*

184. Evident, Apparent, Manifest.—*Evident* is stronger than *apparent*, while *manifest* implies that it is plain to the sight.

185. Farther, Further.—The word *farther* has reference to actual distance; *further*, to continuance.

He rode *farther*.

Please write *further*.

186. Feminine, Female, Masculine, Male.—*Feminine* and *masculine* should not be used instead of *female* and *male*. A noun or a pronoun is of the *feminine* or the *masculine* gender; a woman or a man is of the *female* or the *male* sex.

A charming young person of the *feminine* gender gave us a hearty welcome. (A charming young *woman* gave us a hearty welcome.)

Such conduct is a disgrace to the *masculine* sex (*male* sex).

187. First, Firstly.—*First* is an adverb and may therefore be used as such with *secondly*, *thirdly*, and *finally* without the addition of *ly*.

188. Friend, Acquaintance.—Unless you are sure that some one is a man's *friend*, refer to him as an *acquaintance*.

189. Funds, Money, Pecuniary, Financial.—The word *funds* is occasionally used where *money* is better.

He was entirely out of *funds* (say *money*).

Pecuniary is a better word than *financial* unless reference is made to large monetary systems such as those of governments.

It was a *financial* (say *pecuniary*) obligation.

190. Funny.—The word *funny* is greatly overused. The substitution of *odd*, *curious*, *queer*, *ridiculous*, *absurd*, *amusing*, *laughable*, or *strange* often improves the construction.

It is *funny* (say *strange*) that he should refuse.

191. Generally, Usually, Commonly.—The word *generally* is overused. *Usually*, *commonly*, and other words often express the meaning better than does *generally*.

He *generally* (say *usually*) goes home at noon.

It is an error *generally* (say *commonly*) seen in advertisements.

192. Got.—The word *got* may be omitted from many sentences.

I *have got* it. (Say, I *have* it.)

We *have got* to do it. (Say, We *must* do it.)

He got married is a vulgarism. Say, rather, *He was married*. The woman is married to the man, not the man to the woman; but a man is—or should be—introduced to a woman.

193. Guess, Think, Believe, Suppose, Imagine. The word *guess* is used colloquially a great deal where *think*, *believe*, *suppose*, or *imagine* would be better.

I *think* (not *guess*) he has gone.

194. Happen, Occur, Take Place.—Things *happen* and *occur* by chance, but *take place* by appointment or arrangement.

195. Haste, Hurry.—The word *haste* suggests speed, while *hurry* implies confusion along with the haste.

196. If, Whether.—The conjunction *if* is frequently employed for *whether*, a usage that is condemned.

I do not know *if* (say *whether*) he will come or not.

No one can say with certainty *if* it will rain (say, *whether it will rain or not*).

The alternative that belongs after *whether* is often omitted in colloquial language; it should, however, be expressed in careful composition. This alternative can be put either before or after the first alternative.

I cannot tell you *whether or not* the train has arrived. Or, I cannot tell you *whether* the train has arrived *or not*.

197. Impressions, Ideas, Opinions.—Events make *impressions* on our minds, and impressions often develop *ideas*; but we have many *opinions* that cannot be properly called ideas.

198. Inaugurate, Commence, Begin.—Persons that like to use long words often use *inaugurate*, or *commence* where *begin* would be a better word.

He is ready to *inaugurate* (say *begin*) an extensive mail-order campaign.

199. Individual, Man, Person.—The following sentences illustrate the correct use of the words *individual*, *man*, and *person*:

Wars depend on *individuals* as well as on nations.

Each *man* (not *individual*) paid his part.

All *persons* (not *individuals*) are warned against trespassing.

200. In, Into.—*Into* is used with words denoting motion real or ideal; *in* with words denoting rest.

He went *into* (not *in*) the house; he is *in* the house now.

We looked *into* the matter with great care.

When *in* is used with verbs denoting motion, the motion must be within something regarded as enclosing the motion.

The printers were working *in* the composing room.

The man drove a team *in* New York.

201. It.—One of the most troublesome words in the English language is the pronoun *it*.

The *tree* was blown down by the *wind*; *it* was very high.

If the antecedent is *wind*, say:

The tree was blown down by the wind, which was very high (or *by the very high wind*).

But if *tree* is the antecedent of *it*, say:

The tree, which was very high, was blown down by the wind.

A medical textbook contains the following sentence:

If the child does not thrive on uncooked milk, *it* should be boiled.

In this case, the words *the milk* should have been used in place of *it*.

A careful writer will not use *it* and *its* so often as these two words are used in the following sentence:

When men are thoroughly possessed with zeal, *it* is difficult to estimate *its* force; but *it* is certain that *its* power is by no means in exact proportion to *its* reasonableness.

Better, When men are thoroughly possessed with zeal, there is difficulty in estimating *its* force; but certainly *its* power, etc.

202. It, That.—The pronoun *it* is sometimes improperly used for the more emphatic *that*.

There is but one thing he wanted, and *that* (not *it*) was to be let alone.

He wanted to borrow, and to pay when he pleased, but *that* (not *it*) was more than we could permit.

203. It's, Its.—*It's*, a contraction of *it is*, must always have the apostrophe and should not be confounded with the possessive *its*, which should not have the apostrophe.

It's unfortunate, but the store has lost *its* prestige.

204. Lady, Gentlemen.—Avoid the general use of *lady*; use *woman*, *wife*, *housekeeper*, when these words can be used appropriately. Say *saleswoman* not *saleslady*. Do not write *gentleman* when *man* will do. Never use such expressions as *gent's furnishing store*, *lady and gent*, *lady friend*, *gentleman friend*.

205. Learn, Teach.—Do not confound *learn* with *teach*. He was *taught* arithmetic and he *learned* it.

206. Lend, Loan.—*Lend* is the verb; *loan* the noun. If you will *lend* me five dollars, I shall be thankful for the *loan*.

207. Lie, Lay.—We *lie* down, but we *lay* pens down. He had *lain* down to rest. He had *laid* the pens down.

208. Like, Love.—We *like* apples, but *love* our brothers and sisters. *Love* should not be used to indicate appetite or preference.

I *love* (say *like*) the delicate shades of green.

209. Likely, Liable.—*Likely* refers to a contingency regarded as probable; *liable*, to a contingency regarded as unfavorable.

You are *liable* to arrest for speeding your automobile, and if arrested, are *likely* to be fined.

210. Limited.—The word *limited* is used frequently where *slight*, *scant*, or *reduced* would be better words.

211. Limits, Limitations.—The usual application of *limits* is to physical things, and of *limitations*, to ideal things.

The *limits* of a prison; the *limits* of an estate; the *limitations* of the franchise; the *limitations* of hotel life, of poverty, etc.

An executive upon whom no *limitations* are imposed soon becomes a tyrant.

212. Locate, Settle.—*Locate* is much used for *settle*.
He *settled* (not *located*) in the West.

213. Loose, Lose.—The two words *loose* and *lose* are frequently confounded.

We *lose* (not *loose*) a dollar on each sale.
The knot was *loose*.

214. Lots, Lot.—*Lots* and *lot* should not be used in the sense of a great deal.

I think *lots* (say *a great deal*) of him.

215. Lovely.—*Lovely* is a much overused word. *Charming, beautiful, sweet, enjoyable*, etc. are preferable when appropriate.

We had a *lovely* trip. (Say, rather, *an enjoyable* or a *pleasant trip*.)

216. Majority, Most.—*Majority* is used correctly, in speaking of voting contests, comparing opposing opinions, etc., but should not be used in place of *most*.

Most (not *a majority*) of the papers were high-priced.

Most of the people came away when it was learned that a *majority* of the councilmen favored the bill.

217. Many, Much.—*Many* refers to number and *much* to quantity, but sums of money, weights, and measured quantity regarded as singular aggregates should take *much* rather than *many* as a modifier.

I think there must have been as *many* as a hundred guests at the hotel.

He was willing to pay as *much* as one thousand dollars for the lot.

Some regiments number as *many* as twelve hundred men each.

We may escape *many* of the troubles of life by not anticipating.

218. May, Can.—Say *You may do it* when giving permission. *Can* implies ability; *may*, permission.

219. Merely, Simply.—Where the meaning is without including anything else or only, *merely* is better than *simply*. *Simply* means clearly, plainly.

He went *merely* as a friend.

It is *simply* an instance of the use of poor judgment.

220. Most, About; Almost, Nearly.—The words *most*, *about*, *almost*, and *nearly* are frequently misused.

Most (say *nearly* or *almost*) every writer agrees with you.

221. Nasty, Rotten.—It is better not to use words like *nasty* and *rotten* if it is possible to express the meaning with other words.

222. Neglect, Negligence.—The distinction between the words *neglect* and *negligence* is that *neglect* refers to acts, while *negligence* applies to character. *Negligence* is a habitual failure to do that which ought to be done; *neglect* is the failure to do some particular thing that should be done.

The accident was owing to the engineer's *neglect* of the signals.

Everything about the mansion bore the marks of *neglect*.

The janitor was dismissed for *negligence*.

The trouble with this young man is incurable *negligence*.

223. No, Nothing.—The words *no* and *nothing* are sometimes preceded by *almost*, *nearly*, *about*; the result is a contradiction of terms. One can have *no* money, *no* resources, *nothing*; but it is not easy to comprehend how one can have *almost no* money, *nearly nothing* to eat. The expressions are very similar to *quite some*, *quite a few*, *quite a little*.

224. None.—The pronoun *none*, derived from *no* and *one* was formerly regarded as singular. It is now either singular or plural according to the meaning.

Did you get the cherries? There *were none* on the tree.

Have you a letter for me? There *was none* in your box.

None of us *knows* (or *know*) what is to happen tomorrow.

225. Nor with Neither.—Be careful not to use *or* in place of *nor* with *neither*.

Neither the buyer *or* (use *nor*) the manager was there.

226. Nothing Like, Not Nearly.—*Nothing like so high* should be written *not nearly so high*.

227. Novice, Amateur.—A *novice* is a *beginner*; *amateur* means *not a professional*, but an amateur may be the equal of a professional in skill.

228. Number, Quantity.—*Number* has reference to *how many*; *quantity* to *how much*.

Great *quantities* (say *numbers*) of bison used to roam over the prairies of the West.

The Colosseum of Rome was capable of seating the prodigious *quantity* (say *number*) of 87,000 spectators.

229. Only.—The word *only* is sometimes an adjective, as in *my only son*; sometimes it is an adverb, as in *only thinking, only tired*. Unless the word is correctly placed in a sentence ambiguity results. Take for illustration the following sentence:

Only I bought a hat.

Here, the meaning is that no one but the speaker bought a hat.

I *only* bought a hat.

In this sentence the literal meaning is that the hat was *only* bought—was not used.

I bought *only* a hat.

The meaning in the preceding sentence is that nothing but a hat was bought.

It will be seen, therefore, that a slight change of the position of *only* makes a wide difference in the meaning of a sentence. The rule of position of this useful but troublesome word is:

Place *only* next to the element it is to modify; then arrange the rest of the sentence so that no word capable of taking *only* as a modifier shall adjoin it on the other side.

Ambiguity results from the misplacing of *not only, not merely, not more, both* and *not*. Some examples follow:

Not only is the man tired but he is also hungry. (*Better thus, The man is not only tired but he is hungry.*)

He was *not merely* expected to contribute, but to work. (*Put not merely after expected.*)

All men are *not* willing to pay their just debts. (*Make not the first word of the sentence.*)

230. Onto.—The word *onto* should not be used, but *on* and *to* may be used as separate words.

231. Oral, Verbal.—Anything expressed in words, written or spoken, is *verbal*. Use *oral* in referring to spoken directions.

232. Ought to, Should.—*Ought to* usually implies a duty and is somewhat stronger than *should*.

We *ought to* take care of our parents, and *should* be respectful to all.

233. Partially, Partly.—The words *partially* and *partly* are frequently confounded. *Partially* means *with partiality* and *partly* means *not wholly*. *Partially* is common in the sense of *not wholly*, but the best usage restricts the word to the meaning *with partiality*.

The teacher acted *partially* toward her pupils.

The work was only *partly* done when we left.

234. Past, Last.—The words *past* and *last* are frequently confounded.

He has been away the *past* (say *last*) three days.

Past is not the better word in this sentence, for the reason that all days that are gone are *past*.

235. Pay, Settle.—Say, *pay the bill* unless there is some dispute, when it is correct to speak of *settling*.

236. Per Day, Per Year, Via.—*By way of, a day, and a year* are usually better than *via, per diem, per annum*. But if it is really necessary to use *per*, write *per diem*, not *per day*; *per annum*, not *per year*. Either use both English words or both Latin words. There are just a few instances where *per* as a single word seems better than any English word. An example is afforded in *per square inch*. *By George Smith* is better than *per George Smith*.

237. Permit, Allow.—*Permit* implies authorization; *allow*, absence of hindrance.

238. Person, People, Party.—The use of *party* in the sense of *person, individual*, is vulgar. It is proper to say *a political party, an evening party, a fishing party, a party to a sale or to a lawsuit*, but not *The party with whom I was seen was*

my uncle. A *person* is an individual, a *people* is a community. The word *people* is correctly used for *persons* collectively.

Many *people* (say *persons*) are unaware of the fact that the earth is round.

A great crowd of *people* was at Coney Island yesterday.

In the first sentence the *persons* are not thought of as forming an assembly or a collection; in the second sentence, *people* is the better word.

People do not like to have their faults criticized.

239. Plenty, Plentiful.—*Plenty* denotes an abundance, particularly of comforts and necessities; *plentiful* means existing in great quantities.

Cherries and other small fruits are *plenty* (say *plentiful*) this season. Our people have been living in peace and *plenty*.

240. Practicable, Practical.—*Practicable* means feasible, while *practical* means something that is not theoretical merely—something governed by use or experience. A teacher may be able to give *practical* instruction, but his plan for securing pupils may not be *practicable*.

241. Prejudiced, Prepossessed.—We become *prejudiced* against but *prepossessed* in favor of.

242. Pretty, Rather.—The word *pretty* is used colloquially where *rather* is the better word.

It is a *rather* (not *pretty*) strong advertisement.

243. Preventive, Preventative.—*Preventative* is an obsolete form. Use *preventive*.

Acid was sprinkled over the table as a *preventive*.

244. Principal, Principle.—*Principal* is often used where *principle* is the right word, and vice versa. The following sentence illustrates the correct use of the words:

The *principal* event of the day was the strenuous defense that the *principal* of the school made for his *principles*.

245. Privilege, Right.—*Privilege* is sometimes used where *right* is the better word.

It is his *privilege* (say *right*) to stop advertising if he wishes to.

246. Propose, Purpose, Intend.—*Propose* is often used incorrectly in the sense of *purpose*. The first of the following sentences is an illustration of the correct use of *propose*:

He *proposed* that we divide the expense.

I *propose* (say, *purpose* or *intend*) to prepare a large catalog.

247. Proved, Proven.—*Proven* is confined properly to law language.

It was *proved* (not *proven*) to be the stronger.

248. Providing, Provided.—*Providing* is very often used incorrectly for *provided*.

He will come *provided* (not *providing*) he has time.

249. Quite.—The word *quite* means wholly, completely, but it is loosely used with the meaning of very or considerably. *Quite a few, quite some, quite a lot, quite a good many, quite a number* are incorrect. It is correct to say *quite clear*.

250. Raise, Rear.—Telegraph poles are *raised*, but children are *reared*.

251. Recourse, Resource, Resort.—*Recourse* is a *resort* to something or somebody for help; *resource* is that which is resorted to or relied upon. The plural *resources* signifies the total of one's available funds or property—the opposite of *liabilities*.

When the young man became involved, his *recourse* was to gambling.

There was no other *resource* in his trouble than to have *recourse* to the courts.

Resort to war (or *recourse* to war) is rapidly coming into disfavor.

252. Relatives, Relations.—The words *relatives* and *relations* were formerly applied to persons connected by blood or marriage. In this sense, the former term is now preferable.

The *relations* between the two men were in every respect pleasant.

The *relatives* (not *relations*) of persons great or wealthy are prone to inform others of the *relationship*.

253. Remember, Recollect, Recall.—We *remember* when an impression remains on our minds; we *recollect* or *recall* when the impression has passed and is recalled.

254. Respectfully, Respectively.—The words *respectfully* and *respectively* are often confounded. The following are examples of the proper use of these words:

We treat our superiors *respectfully*.

He called on Jones, Smith, and Brown, *respectively*.

255. Same, Similar.—*Same* should be used when there is identity; *similar* when there is mere likeness.

He is the *same* man that called yesterday.

Your plans are *similar* to mine (not *the same as mine*).

Do not use *same* in a construction like the following:

Replying to *same*, allow me to suggest—

Better, replying to *your request*, allow me to suggest—

256. Scarcely, Hardly.—*Scarcely* applies to quantity, *hardly* to degree.

He had *scarcely* a handful.

She is *hardly* able to walk.

257. Sewage, Sewerage.—*Sewage* means the waste matter carried off by sewers; *sewerage* means systematic drainage by means of sewers.

No system of *sewerage* yet devised supplies an economical method of disposing of *sewage*.

258. Since, Ago.—*Since* should not refer to time long past; *ago*, however, may be used for any past time.

“Some one called while you were away.” “How long *since*?” or “How long *ago*?” “Only a few minutes *since*.” “Only a few minutes *ago*.”

He came to this country several years’ *ago* (not *since*).

Many years *ago* (not *since*) there was a very rich king called Croesus.

259. Sit, Set.—Persons and animals *sit* down, but inanimate objects are *set* down. *Set* should be used even with living things if the action is performed by another as in the following sentence:

She *set* the child on the floor.

260. Slander, Libel.—*Slander* is spoken; *libel* is written or printed slander.

261. Some, Something, Somewhat.—Do not use *some* or *something* for *somewhat* in a sentence like the following:

She is *somewhat* more accurate.

262. Sometimes, Some Time.—*Sometimes* is usually written as one word, but it may be written as two in the sentence, *At some times he seems brighter*. *Some time* is usually written as two words.

263. Splendid, Excellent.—Say *an excellent coffee* rather than *a splendid coffee*.

264. State.—The word *state* is very formal and should not be used to the exclusion of *tell*; use *inform*, *suggest*, *express*, *mention*, and other words.

He *stated* (say *said*) that he would come.

265. Stationery, Stationary.—*Stationery* refers to writing material; *stationary* to something that does not move.

266. Statue, Statute.—A *statue* is a figure in marble, bronze, or some other substance; but a *statute* is a legislative enactment.

267. Staying, Stopping.—The verbs *stay* and *stop* in some of their meanings are frequently confounded. In the sense of having a temporary abode, *stopping* is the correct word; *staying*, used in this sense, is colloquial. It is colloquial also to speak of the *staying* power of a swimmer, a pugilist, or a horse.

While visiting the Pan-American exhibition we *stopped* (not *stayed*) at the Iroquois Hotel.

Prince Henry *stayed* (not *stopped*) in the country for several weeks.

The wind and *staying* power of the horse enabled him to win the race (say *wind and endurance* or *stamina*).

268. Such, So.—Instead of *such a hard man to deal with* say *so hard a man to deal with*.

269. Sure.—*We will do it sure*, is not good English; say, *we will be sure to do it*, or *will surely do it*.

270. Surprise, Astonish, Disappoint.—*Surprised* is frequently used where *astonished* could convey the

intended meaning. Our friends *surprise* us by coming suddenly, and *astonish* us with some information. We may be *agreeably surprised*, but not *agreeably disappointed*.

271. Suspect, Expect.—We may *suspect* that some one has deceived us, but we *expect* that friends will call during our absence.

272. Than.—After such negative words as *hardly*, *scarcely*, *barely*, etc., not *than*, but *when* or some other conjunctive adverb should be employed. Neither should *than* follow the word *different*: *from* is the correct term.

The sun had *scarcely* risen *when* (not *than*) the journey began.

Hardly more than an hour had passed *when* (not *than*) my creel was full of the speckled beauties.

We had gone *barely* a mile *when* we were overtaken by a man on horseback.

273. That.—Do not use *that* as an adverb.

I was *that* (say *so*) tired I could scarcely stand.

He must not remain away from his work *that* (say *so*) long.

I do not feel able to pay *that* (say *so*) much money for the book.

274. Their, There.—The possessive pronoun *their* is often misused for *there*. The following sentence illustrates the correct use of the two words:

When we arrived *there*, we learned *their* intentions.

275. Them, Those.—The pronoun *them* should never be used as an adjective instead of *those*.

Though he was not known by *them* (say *those*) letters, etc.

276. This Here, That There.—We should say *this man*, not *this here man*; *that sample*, not *that there sample*.

277. Those Kind, These Kind.—A very common error is the use of *those kind* or *these kind* for *that kind* or *this kind*.

278. Trustworthy, Reliable.—*Trustworthy* is often a better word than *reliable*, which is somewhat overused.

279. Try And, Try To.—*Try and* is often used for *try to*.

I shall *try and* (say *try to*) come.

280. Two, Too, To.—*Two* means twice one; *too* has the meaning of also. *Too* is often confounded with *to*.

The *two* men went *to* the house, *too*.

281. Up to Date, Down to Date.—*Up to date* is greatly overused, and *down to date* suggests an effort to be clever or unique. When possible, use *modern*, *new*, or some other word of the same class.

282. Unique.—The word *unique* means the only one of its kind. Therefore, do not write *very unique*.

283. Upon, On.—*Upon* should be used when there is superposition, actual or figurative, as in the following sentences:

The copy was laid *upon* the desk.

He heaped up his adjectives, one *upon* another.

Use *on* in sentences like the following:

On hearing this, he wrote for Brown to come home.

284. Whole, Less, More, Most.—The adjective *whole* should not be used as a plural in the sense of *all*, nor *less* in the sense of *fewer*. *More* and *most* also are often ambiguous.

The solicitor gave the copy writer the *whole* (say *all the*) particulars.

There are no *less* (say *fewer*) than twenty diphthongs in the English language.

Greater experience and *more* severe criticism are what he sadly needs to perfect his style.

Here it is uncertain whether the meaning is *more criticism that is severe*, or *criticism of more severity*.

Temperance, *more* than (better, *rather than*) medicine, is the proper means of curing many diseases.

In speaking of aggregates of *time*, *weight*, *distance*, *value*, etc., if they may be regarded as singular, *whole* and *less* are preferable to *all* and *fewer*. The following are correct:

He disappeared not *less* than ten years ago.

She weighs *less* than one hundred pounds.

He went the *whole* (or *entire*) hundred miles on foot.

The *whole* (or *entire*) twenty-four hours had been wasted.

285. You Are, You're, Your.—*You're* is a contraction for *you are* and may be properly used in the colloquial style of language; but *you're* should not be confounded with the possessive pronoun *your*.

He said, "*You're* going out without *your* hat."

ADDITIONAL CAUTIONS

286. Memoranda and phenomena are plural forms. Therefore, write, *The memorandum was destroyed*, if only one memorandum is referred to.

Write *anywhere*, *anybody*, *everything* as single words. Write *any one*, *some one* and *every one* as two words.

Forward, *backward*, *homeward*, *afterward*, *downward*, *toward*, *upward* etc., ordinarily do not require a final *s*.

Lengthwise, *sidewise*, etc. are better forms than *lengthways*, *sideways*.

Last month and *this month* are better than *ult.* and *inst.*

Do not use such abbreviations as *Xmas* for *Christmas*; *resp'y* for *respectfully*; *yours*, etc. for *yours truly*.

Unless there is a column of figures, write *75c*, *75 cents*, or *seventy-five cents*, rather than \$0.75.

Instead of writing, *Replying to your letter, please return the dress*, write, *Replying to your letter, we ask that you return the dress*; or, better still, omit the overused style of introduction and begin with, *Return the dress*, or *Please return the dress*.

Such worn-out expressions as *beg to acknowledge*, *trusting to receive further favors*, etc., should not be used.

Say *a pair of new gloves*, not *a new pair of gloves*; *a woman's artistic shoe*, not *an artistic woman's shoe*; *men's stylish suits*, not *stylish men's suits*; *a full-page magazine advertisement*, not *a magazine full-page advertisement*.

Often, *again*, and *inquiry* are three words commonly mispronounced. Do not sound the *t* in *often*. Pronounce the last syllable of *again* as if it were spelled *gen*. Give the final *i* in *inquiry* the sound of *i* in *pie*.

CORRECT AND INCORRECT EXPRESSIONS

287. Following is a list of incorrect and correct expressions:

INCORRECT

Be that as it *will*.
 He will not go *without* you agree.
Whatever are you writing?
 I wish I *was* rich.
 I am *through*.
 It is a *tasty* cover. (Appetizing foods are *tasty*.)
 It is *no use* to write.
 He *isn't* hardly old enough.
 He cannot be found *any place*.
 We have no *other alternative*.
 I *don't think* we shall go.
 We did not think it was *him*.
 This will do *nicely*.
 I *hadn't ought to* have written.
 He *sustained injury*.
 It has *broke* down.
 We have *drove* there.
 The tank has *burst*ed (or *busted*).
 We *use* to subscribe.
 It is a long *ways off*.
 Buy it *off of* us.
Quit that noise.
 I am *afraid* that I cannot come.
However did you do it.
 I have *every* confidence in him.
 It *transpired* yesterday.
 He *resided* in Chicago.
They don't have any saloons in Danville.
 Does the title page *say* plows?
 My sister and *myself* were there.
 It is *no good*.
 He would *of* come.
 He was in no *shape* to leave.
 I read *where* prices are increasing.
 I'll *back up* that statement.
 I *beg* to say.

CORRECT

Be that as it *may*.
 He will not go *unless* you agree.
What are you writing?
 I wish I *were* rich.
 I have *finished my work*.
 It is a *tasteful* cover.
 It is *of no use* to write.
 He *is* hardly old enough.
 He cannot be found *anywhere*.
 We have no *alternative*.
 I *think* we shall *not* go.
 We did not think it was *he*.
 This will do *very well*.
 I *should not* have written.
 He *was injured*.
 It has *broken* down.
 We have *driven* there.
 The tank has *burst*.
 We *used* to subscribe.
 It is a long *way* (or *distance*).
 Buy it *from* (or *of*) us.
Stop (or *cease*) that noise.
 I *fear* that I cannot come.
How did you do it?
 I have *explicit* confidence in him.
 It *happened* yesterday.
 He *lived* in Chicago.
There are no saloons in Danville.
 Is the word plows on the title page?
 My sister and *I* were there.
 It is *worthless*.
 He would *have* come.
 He was in no *condition* to leave.
 I read *that* prices are increasing.
 I'll *support* that statement.
 I *beg leave* to say.

PUNCTUATING AND EDITING

PUNCTUATING OF COPY

1. Punctuating is the act of using significant marks to divide written or printed matter so as to indicate the true connection and dependence of its parts. The purpose of punctuation is to reveal the intended meaning of written or printed language at a glance. If a sentence must be read several times before the intended meaning is clear, it is safe to conclude that either the construction or the punctuation is faulty. By using punctuation marks to divide written or printed matter into groups of words, the reader, as his eye follows the lines, will see the relation of each group of words to the preceding matter.

2. Punctuation by the Printer.—A knowledge of punctuation is of great value to the writer in enabling him to make his language clear and convincing. Unfortunately, many writers of advertising copy know little or nothing of punctuation, and in the belief that the subject is beyond them, they leave the punctuating largely to the printer. There is no doubt that the intelligent printer is a valuable ally of the ad-writer in supplying needed punctuation; but it is risky to depend on the printer for such aid. A fundamental rule of nearly every printing office is "Follow copy," and if the printer departs from this rule, he does so at his own risk. Consequently, if poorly punctuated copy is followed literally—as is frequently the case during stress of work—the printer cannot be held accountable for errors or imperfections. The writer should give his copy a final

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reading just before it is sent to the printer, and put in every punctuation mark that he wishes to use.

3. Punctuating by Reason.—Rarely will two persons punctuate in exactly the same way. “If a man has an epigrammatic style, he will use more periods than other marks. If he thinks in crisp sentences, he will punctuate largely with semicolons. If his sentences are long and involved, he will use many commas; if ambiguous, parentheses.” So it may be said that writers punctuate as they think.

If the punctuating is done in the light of reason, the force of the language will be increased and inaccuracies of construction will be fewer. The subject of punctuation is not a difficult one, and, once mastered, the pleasure afforded in analyzing sentence construction will repay a hundredfold for the time expended.

No set of rules for punctuation can be devised that will provide for every possible sentence form; much must be left to the judgment, taste, and intention of the writer; but the rules given in the following pages will cover practically all needs.

In sentences, the *comma* is used to mark the very slight breaks of connection; the *semicolon*, to mark the more decided breaks; the *colon*, to mark the still greater breaks; and the *period*, to indicate the full stop.

The inexperienced ad-writer may safely observe this rule: *Punctuate too little rather than too much. If punctuation will not make the meaning plainer or effect some definite advantage, do not punctuate.*

The present practice in the matter of punctuating display lines is to omit all marks except those absolutely necessary to clearness. If a display line consists of a question, the mark of interrogation is necessary to clearness and should be used.

THE COMMA

4. The comma (,) is the most frequently used mark of punctuation. Its chief purpose is to define the particles or minor clauses of a sentence. It is easy to misuse the comma. Its omission is not so noticeable as the omission of other points; and either misuse or omission is likely to change the entire meaning of language. Several years ago the insertion of a superfluous comma by a clerk, in making the final copy of a tariff bill, resulted in a loss of many thousands of dollars to the United States. As a general rule, insert a comma after each slight break of connection in the construction of a clause or a sentence.

5. Simple sentences with one subject, one verb, and one object need no comma; but when the simple sentence is broken by the addition or repetition of nouns, verbs, adjectives, adverbs, etc., it becomes necessary to set off by commas the disturbing elements—especially if they do not qualify the words that directly follow.

Fashion, fit, and workmanship are the three distinguishing features of good clothes.

The choicest coconuts are made into beautiful, silky, snow-white threads that will keep moist, sweet, and tender for months.

6. When the words are grouped in pairs, connected by *and* or by *or*, the pairs should be separated by commas.

You will find here the most complete assortment of smoked and salt fish, dried and fresh fruits, live and dressed poultry, and canned goods to be had anywhere.

Tall or short, stout or thin, round-shouldered or flat-chested, all can be fitted here.

7. Salutations and explanatory or interpolative phrases, used independently or parenthetically should be separated from the context by commas.

Smokers, if your smokes are not all that they should be, come here and try some of our choice brands.

Barnum, the father of advertising, was a showman.

I remain, my dear sir, yours very truly.

8. When one of two clauses depends on the other, it is often necessary to separate them by a comma. Such clauses usually begin with a limiting word like *if*, *when*, *where*, *wherever*, *therefore*, etc. Dependent clauses are, as a rule, punctuated only when they are transposed or out of their grammatical order in the sentence.

If there is any one article of food that appeals to us all, rich and poor alike, it is pure, sweet butter.

Until you have drunk a cup of Keane's coffee, you have missed half the pleasure of your breakfast.

When you have to do it yourself, putting up picnic lunches is a great bother.

The third of the preceding examples needs no comma if arranged as follows:

Putting up picnic lunches is a great bother when you have to do it yourself.

9. When two or more complete statements, each having its own subject, verb, and object, are put into one sentence, the comma should be used to show their distinctiveness.

You can count on a good batch of bread every time you use Humphrey's flour, and you can count on its being a more nutritious batch of bread than you ever had with any other flour.

We receive our supplies direct from the leading creameries of this state, and every pound after its arrival is subjected to the most rigid examination by our butter experts.

10. Rhetorical elements should generally be set off by commas when placed at the beginning of a sentence, or out of their regular order.

Lastly, don't forget that Tuesday is our opening day.

Nevertheless, with greater competition comes a greater demand for advertising.

But when such particles stand near a verb or other element, the meaning of which they are capable of modifying, no punctuation is necessary. *Therefore*, *assuredly*, and *certainly* in the following sentences need not be set off by commas.

This proposition should therefore be entitled to much consideration. This is assuredly an exceptional offer.

You can certainly do no better at any price.

Usage is not uniform in the treatment of such words as *too*, *also*, *perhaps*, etc. when introduced in a slightly parenthetical manner. The ad-writer need not bind himself to any hard-and-fast rule, but should feel free to use commas wherever the connection is distinctly broken. In the sentence, *We, too, agree to that*, the commas are correctly used; but in the sentence, *This is perhaps the best way*, there appears to be no necessity for pointing off *perhaps*.

11. When the construction of a sentence is inverted, and the objective precedes the nominative, or when, for emphasis or any other reason, elements are placed out of their natural or usual order, a comma is frequently used.

To appreciate the beauty of this display, it will be necessary to see it.
In dealing with the foolish, wise men rarely act with wisdom.
When you buy, buy the best.

This last rule may be expressed in two general rules, which should be kept in mind: (1) Insert commas when elements are transposed or out of their usual order; and (2) insert commas when, without them, the sense would be obscure or ambiguous.

In the second and third of the preceding examples, the commas are used only to prevent ambiguity; the meaning of *foolish wise men* with the comma omitted is obscure at first reading.

12. When a subject is unusually long, it is sometimes desirable to place a comma after it.

That the prices quoted in the catalog we mailed you on the 8th instant are lower than most quotations on the same line of goods, may have escaped your attention.

This use of the comma occurs chiefly in sentences that have very long subjects. If such a sentence will be clear without the comma, do not use it.

13. Unimportant commas are sometimes omitted where many commas would be required by strict application of rules. For instance, if *too* happened to be interposed somewhere in a sentence near other important commas, those ordinarily used before and after *too* might be safely omitted.

THE SEMICOLON

14. The **semicolon** (;) finds its greatest use in long sentences, in which it serves to keep apart the more important members. United clauses of equal rank, however, slightly connected and without intervening connectives, should be separated by semicolons.

This midsummersale is not a mere remnant sale, mark you that; though the movement includes a splendid remnant sale as its secondary feature.

There's good health in every steaming cup of Ideal chocolate; children thrive on it because it is so nourishing; grown folks like it because of its delicious flavor.

15. United clauses that contain elements set off by commas should usually be separated by semicolons.

Defiance starch is the best starch made: it doesn't stick to the iron; it gives a beautiful, soft, glossy stiffness to the clothes; it will not blister or crack the goods; it sells for less, goes farther, does more. Ask the woman that irons.

16. A semicolon is usually placed before *as*, *viz.*, *to wit*, *for instance*, *namely*, *i. e.*, *that is*, or like expressions when they precede an example or a specification of particulars or subjects treated or enumerated; and also between these particulars when they consist each of a detached pair of words, or of a single word or phrase only slightly connected with the others.

Our line of weathered-oak novelties offers a broad field to choose from; namely, buffets; smoking tables; pipe racks; big, comfortable rockers, with fat, soft cushions; bookcases; couches; etc.

This is a novelty season: the fabrics show any sort of loom-caper to escape being plain; for instance, "Knicker" splotches; dashes of color; dim-colored plaids and stripes; voile; etamine; etc.

THE COLON

17. The **colon** (:) may properly be called a joint or hinge, uniting or balancing as it does the components of a sentence. Some very long sentences that consist of many members have a place of transition in construction or statement, for which place the colon is the proper mark.

The economical side of Sebon soap is of special importance. Few families can afford to use the higher-priced soaps in the toilet and bath, and thousands compromise by using costly soaps in the spare room, low-priced soaps for the bathroom basin, and ordinary laundry soap for the bathtub: the Sebon soap user needs only one kind of soap for the spare room, the bathroom, and the bathtub.

However, as very long sentences are usually undesirable in advertising copy, the use of the colon, as explained in the preceding paragraph, is rare. Most ad-writers would use a period, rather than a colon, after bathtub.

18. The most common use of the colon is that of the formal introduction of particulars, or of a body of matter considered as a whole—such as a quotation, a speech, a complimentary salutation, etc.

All the leading brands of high-grade cigars are to be found here: the Utowanna, the Hikakiak, L'Amorita, the Hiawanna, the Exquisite, etc.

Dear Sir: Ladies and Gentlemen: To the Public: Spring Announcement:

The colon is also used to separate hours from minutes; as, 3:30 P. M.; 8:40 A. M.; etc.

No rule can be laid down for limiting the number of commas, semicolons, or dashes in a long and involved sentence, but there is rarely any necessity for more than one colon in any sentence.

THE PERIOD

19. A complete statement or command, unless very strongly exclamatory, should be followed by a **period** (.)

Come right in for lunch and dinner today.

If you want a serviceable shotgun, one that a scratch or a bump won't ruin and that can be bought at a price that won't ruin you, the Dreadnaught Repeating Shotgun will meet your requirements.

20. A sentence beginning with *and*, *or*, *for*, *but*, or a similar connective, is really a part of the preceding sentence; yet such sentences are often separated by periods from what precedes. In this way, long and complex constructions may be avoided, with a gain in force and in ease of comprehension.

In the selection of a diamond, size is only one of the many considerations. Purity of color and freedom from flaws are very important elements. So also are shape and style of cutting. But the most important feature, we believe, is the source from which you procure the gem.

21. A period should be used after an abbreviation; as, *J. B. Smith, i. e., q. v., Dr., Co.,* etc. It is also used to separate whole numbers from their decimal fractions; as, *\$13.60; \$4.05;* etc. The period is also largely employed in frequent repetition as a *leader line*, to connect words or figures arranged in separate columns.

Desks	\$10 to \$50
Office chairs	\$5 to \$20

Such forms as *acc't* and *rec'd* are contractions, and if the apostrophe is used in such words, no period is required at the end.

22. In tables and synopses, and in statistical or other matter in tabular form, the period should be used only after abbreviations, or where it will prevent ambiguity. This rule applies also to other marks of punctuation. The period is now generally omitted at the termination of display lines, in running titles and side headings, and generally at the end of all lines that are followed by blank space. The theory is that punctuation should be used only when it accomplishes a useful purpose, and it is felt that in these forms of composition the period is not needed to indicate the end of a sentence.

THE INTERROGATION

23. Every direct question should be followed by a **mark of interrogation (?)**.

How about your eyes? Does the bright sun make you blink and squint? Are you troubled with occasional headaches? Do your eyes water when you face the wind? If so, there's something wrong. Better come to us before things get worse.

A thin slice of our Breakfast Bacon browned to a turn—what can be more appetizing and tempting to the lagging appetite? Have you tried it?

24. When several questions have no common element, each question, even though grammatically incomplete, requires a separate mark of interrogation.

Shall a man succeed by theft? by dishonesty? by trickery? by bribery?

25. The mark of interrogation is sometimes used to express doubt or satire.

Do not allow yourself to be beguiled into investing (?) your money in mining stocks.

THE EXCLAMATION

26. An exclamation point (!) should be placed after a word or a phrase intended to express great surprise or emotion. Properly used, the exclamation point gives force to language; improperly or profusely used, it weakens the force and lowers the tone of the argument.

The sweetest thing on earth is the face of a little child. Its skin is exquisitely delicate, like the bloom of a ripe peach. Imagine washing a peach with colored and perfumed soap! Next to pure water, Satin Soap is the purest and most innocent thing for a child's skin. No chemicals! No free alkali! Just a soft, snow-white puff of down, which vanishes instantly when water is applied.

Job printers and ad-writers sometimes use the exclamation point at the end of display lines for no other reason than its convenience in filling up an otherwise short line. This use is not commended.

In advertising, the exclamation point can often be used with telling effect in emphasizing a sensational heading; but the ad-writer should beware of a lavish use of "scare lines" or "startlers," for an injudicious use of such forms of publicity will lead to the inevitable result of cheapening the effect of the advertising.

THE HYPHEN

27. The **hyphen** (-) is used to connect the elements of some compound words; as, for instance, *good-natured*. It is also used to show that a word is unfinished at the end of a line.

THE DASH

28. The **dash** (—), perhaps because it is the boldest and most striking of the minor points, is probably the most abused of all the punctuation marks. Writers that do not clearly know what punctuation is needed almost invariably use the dash. This is especially true of ad-writing, where dashes are sometimes used extravagantly.

Properly used, however, the dash can and does fill a place that can be filled by no other mark of punctuation. In fact, sentences are frequently constructed that would not be intelligibly expressed, and might be entirely unintelligible, if they were not punctuated with the dash. The dash is of particular service in advertising copy if it is not overused.

29. The dash should be used wherever there is an abrupt change in a statement.

Send 10 cents today—the edition is limited—for the finest and most complete catalog of its kind ever issued.

Gluten's "Own Baking"—loaf and assorted cakes—still maintains the high standard of excellence.

Cold weather is almost here, and though winter underwear is hardly suitable, these lighter fabrics—sort of betwixt and between as it were—you'll find very comfortable when worn under the light summer overclothes.

30. The dash is often used to mark a mere rhetorical pause.

Whether you choose felt or straw is purely a matter of preference—and of where you're going to spend the summer.

Now, as to wearing quality, Shapely's shoes prove themselves trusty friends that a man can feel at home with—or rather in. Moreover, they talk to his pocketbook in a way no other shoes do—along a money-saving line.

Good tailoring is simply putting thought and skill into every part of the suit—not into some parts.

31. The dash is used to separate the repetition or different amplifications of the same statement. This is its most frequent use in advertising writing.

The smartest of all the summer waists—the more expensive materials—the more artistic models—the waists prized by dressy women—are here in an unusually large assortment.

The depositors of the Dime Bank are from every walk of life—the wage earner whose thrift prompts him to save a little out of his income each week, and the millionaire who finds in the bank a convenient and profitable depository for funds that would otherwise be idle—the newsboy with the small earnings of a week to lay by, and the administrator or executor with trust funds to invest.

32. The dash is used to specify a period of time by connecting extreme dates. It is also useful in defining references. In such cases, the dash used is generally shorter than the regular dash.

The war of 1897–1900; the winter of 1902–03; pp. 17–23; Matt. 7:9–14.

Printers call a very short dash an *en dash* (–), the regular dash an *em dash* (—), and refer to longer dashes as a *2-em dash* (——) or a *3-em dash* (————).

THE MARKS OF PARENTHESIS

33. Words inserted in the body of a sentence or a paragraph and nearly or quite independent, so that they may be omitted without changing the sense or construction, should be enclosed in **marks of parenthesis** ().

Good bread smells good, and is a better appetizer than many a tonic. Good bread here every time—good because it's made from pure wheat flour, the hulls removed (unless you want the graham kind) by men skilled in their business.

If you “just dote” on dainty and delicious fancy cakes, we are sure you will be interested to learn that our new chef (formerly with the noted Le Grice, New York) is making “something new” in this line for us; we think they excel any cakes we have yet seen—those who have tried them come back for more. Won't you try them?

Quotations or extracts set in smaller type and made separate paragraphs need no quotation marks. Change of size is enough to show that the quotation is not a part of the text.

36. Where there is a quotation within a quotation, the second quotation should be enclosed in *single quotation marks* (' ').

A customer remarked the other day, "Until a friend of mine asked me 'Why don't you go to Browns?' I had never thought of coming here for rugs."

37. Quotation marks are sometimes used to distinguish slang or ungrammatical expressions that might otherwise be taken as the writer's own choice of language.

Some of our friends are advising us to "cut out" these low-priced offerings.

THE APOSTROPHE

38. The apostrophe (') is used (1) to denote the possessive case; and (2) as a substitute for omitted letters or figures.

39. All singular nouns and all plural nouns ending with any other letter than *s*, form the possessive by the addition of the apostrophe and *s*.

Boy's nature; man's estate; men's hats; the people's rights.

Exceptions to this rule are to be found in a few phrases that have become established by long usage.

For righteousness' sake; for conscience' sake; for goodness' sake.

Such forms as *Evans' ale* are usually written in advertising copy without the addition of the possessive *s*.

40. For all nouns in the plural number that end in *s*, the apostrophe must follow the *s*.

Boys' clothing; horses' heads; countesses' costumes; ladies' garments; girls' games.

41. When two names are in apposition or constitute a title, the possessive sign is usually attached to the last.

The Czar of Russia's reign; Tennyson, the poet's, home; the Mayor of Boston's address; Mellet, the meat man's, offerings.

48. **Ditto marks** (“”) are used to denote that something is to be understood as repeated from immediately above. When any word or expression with its accompanying punctuation is to be repeated, the fact is indicated by writing ditto marks instead or by writing *do.*, the abbreviation of ditto. The use of ditto marks is to be discouraged except in bookkeeping, where they serve a distinct and peculiar purpose.

49. Special attention to a statement is generally denoted by an **index**, or **fist** (☞). The term *fist* is preferred among printers; in fact, they rarely use the regular name *index*.

50. The **paragraph mark** (¶) is used in copy to denote that a new paragraph should be begun. Often in the hurry of writing, the writer will fail to begin a new paragraph at a point where a new one would be advisable. In such cases, the use of the paragraph mark is an easy way of indicating to the printer that a new paragraph should be started. The printer is not expected to set the mark up in type unless directed, by a marginal note, to do so.

CAPITALIZATION

51. There is much difference of opinion among writers and printers with regard to **capitalization**: some argue that capitals should be used freely and according to certain rigid rules; while others, going to the other extreme, would disregard capitalization except for proper names and the beginning of sentences. The following brief discussion of the subject takes the middle position between the two extremes. The rules and examples given will be found to cover the ground thoroughly enough for all the practical needs of the advertising man.

Display advertising is governed only in a general way by capitalization rules. Usually, the important words and emphatic statements are given prominence by being set wholly or partly in capitals, or in a different style or size of

type from the surrounding text. An examination of the advertisements of any well-set newspaper or magazine will at once make this apparent: Common nouns like *Suits*, *Stockings*, etc. are frequently capitalized for the sake of emphasis. Grammatical rules are disregarded for the sake of better display. The ad-writer, therefore, in preparing copy for newspaper or poster advertisements will be governed by the laws of display rather than by the rules for capitalization. It is well to remember, however, that a too frequent use of capitals for emphasis will weaken rather than strengthen the argument. Put in a capital only when it helps along the idea.

Where both *upper-case letters* (printers' term for capitals) and *lower-case letters* (printers' term for letters that are not capitals) are used in a heading, it is customary to capitalize the first word and all important words. Such words as *and*, *the*, *or*, etc. are not usually capitalized unless they begin the heading. Note the following example:

The Butter that Betters the Bread

52. The following rules apply more particularly to the text, or body matter, of an advertisement than to the displayed portion.

53. Begin with a capital, the first word of a note, letter, legal or other document; of a written or printed essay, preface, tract, lecture, magazine or newspaper article; of a book, chapter, section, or paragraph; of every direct quotation or question, and of every line of poetry.

54. Begin with capitals, the initial words of examples and of numbered items, if they are complete sentences.

A proverb is a wise saying; as, Honesty is the best policy.

Cravats, regular 50c. kind	40c.
Linen collars, the 4-ply kind	2 for 25c.
Fine line of regular 25c. hose	20c.

55. In quoting titles of books, essays, poems, etc., capitalize all important, emphatic, and contrasted words.

- Whitney's "Life and Growth of Language."
- Tyndall's "Hours of Exercise in the Alps."

56. The names and titles of God and Christ, and all expressions used to denote writings regarded as sacred, or any portion of such writings, should begin with capitals.

Jehovah, Father, Son of God, Infinite One, the Holy Bible, the Sacred Scriptures, the Old Testament, the Koran, the Pentateuch.

57. Begin all proper names with capitals.

Napoleon, Russia, Easter, Huyler, New York, De Vinne, William.

While this rule is universally accepted, its application has led to some confusion and disagreement, turning chiefly on the signification of the words *proper name*.

There is practically no disagreement regarding the names of persons or places. In the naming, however, of bodies of water, mountains, streets, counties, etc., the generic, or class, name is frequently written with a small letter.

Arctic ocean, Yukon river, Monroe street, Allegheny mountains, Pike county.

But when one of these names is an essential part of the proper name—especially when the distinctive word is also common—it should be capitalized.

North River, Rocky Mountains, Dead Sea, Clear Creek, Laughing Water.

When the generic element of a geographical name precedes the specific, it should be capitalized, except when it follows the definite article.

Lake Como, Mount Washington, Cape May, River Styx; *but*, the river Thames, the lake Victoria Nyanza, the peninsula of Arabia, the isthmus of Panama.

The principal words in the names of holidays and historic events should be capitalized.

Fourth of July, Labor Day, Battle of Santiago.

58. Adjectives and nouns derived from proper names are usually written with capitals; but when such words are used to name minerals, elements, or in a general way, they they are not capitalized.

Hebraic, Jovian, Spanish, American, Elizabethan, etc.; *but*, damask, china, hermetical, epicure, cashmere, champagne, mercurial, gallium, scandium, danaite, caledonite, india ink.

59. Words denoting direction, when used to name countries or districts, are usually capitalized.

The cities of the South, the Orient, the Levant, the Far West, the Boreal regions, East Side.

60. The names of days, months, and festivals always take a capital. The names of seasons of the year are not usually capitalized in strictly literary matter, but are often capitalized in advertising for the sake of the prominence afforded by the capitalization.

Come and see our Paris Fall Suits.

When personified, the names of seasons and of other common nouns should always be capitalized.

Old Winter is here with his chilly blasts.

O Liberty, what crimes are committed in thy name!

61. Titles of honor, respect, and office should begin with capitals.

His Honor the Mayor, Dear Sir, My dear Madam.

62. Names of political parties and religious denominations should be capitalized, as should also the names of particular bills, acts, or laws.

Democrats, Republicans, Methodists, Baptists, the Suffrage Bill, Employers' Liability Act.

63. When used in a specific sense, as in rules, reports, and documents, such words as *president*, *chairman*, *directors*, *committee*, *school*, *institution*, etc. should be capitalized; in ordinary generic use, small letters should be used.

64. Official or honorary titles, when prefixed to proper names, should have initial capitals.

Professor Whitney, President Roosevelt, Admiral Schley, Pope Leo, Commissioner Parker.

65. Prefixed terms denoting mere relationship should begin with small letters; as, *cousin John*, *aunt Mary*, *uncle Smith*. When, however, these words do not denote real but official relationship, as in the case of officials in the Roman Catholic Church, capitals are required; as, *Brother Azarias*, *Sister Dorcas*.

66. Generic names in botany should always begin with capitals, and specific names also, if they are derived from proper names.

Claytonia Virginica, *Epigæa repens*, *Fragaria Virginiana*, var. *Illinœnsis*.

67. The pronoun *I* and the interjection *O* should always be capitals.

The interjection *oh* should not be written with a capital, except when at the beginning of a sentence or a line of poetry.

COMPOUNDING

68. The subject of **compounding** is a complex one, to which entire volumes are devoted. It is not possible within the space of a few paragraphs to lay down more than those general rules with which every writer should be familiar. The rules are:

I. *All words should be written separately when used in their regular grammatical construction unless they are jointly applied in some arbitrary way.*

II. *Abnormal association of words generally indicates unification in sense, and hence compounding in form.*

III. *No expression should ever be changed from two or more words into one (either hyphenated, as GOOD-NATURED, or solid, as OVERBID) unless the usual sense is changed.*

By these rules, two words that unify to convey one meaning should either be connected by a hyphen or be written as a solid compound. Examples are found in *half-tone*, *mincemeat*, *two-thirds*, *so-called*, *single-breasted*, *first-class*, *high-grade*, *ill-mannered*, *underrate*, *bookkeeper*, *overcharge*, *broadcloth*, *typewriting*, *businesslike*.

Solid compounds, such as *bookkeeper*, *bedroom*, *steamboat*, *railroad*, etc., generally begin their use as hyphenated compounds and are not made solid compounds unless usage makes the hyphen unnecessary. Nothing except a good dictionary is a safe guide as to whether the hyphenated form

or the solid form is the better usage for a given word, and even the best dictionaries are not entirely consistent.

69. Compounding is sometimes absolutely necessary in order to preserve the intended meaning. A large diamond is an imposing stone, but *imposing-stone*, the same two words connected by a hyphen, means a stone or metal table used in a printing office, a thing not at all imposing in the normal adjectival sense of *imposing*. *Brick yard* is entirely different in meaning from *brickyard*; the first indicates a yard paved with bricks, the other, a place where bricks are made. *Five dollar payments* is ambiguous; if the hyphen is used and the phrase written as *five-dollar payments* or *five dollar-payments*, the meaning is at once made clear.

Expressions like a *stylishly tailored gown* do not need the hyphen, for the relation between *stylishly* and *tailored* is the normal relation between an adverb and an adjective; but in an *ill-mannered man*, the hyphen is used to confine the sense of *ill* to *mannered* and prevent the meaning that the man is ill.

Avoid an overuse of the hyphen. Unless it is clear that words should be compounded, write them separately.

STYLE

70. Among his first practical experiences with the printer, the ad-writer will probably hear much talk of *style*. *Style* is the term used among printers for the arrangement of the details of a work or composition. Every printing office has a style—written or implied—peculiar to itself, and held to strictly by no other office. In one office, one form of spelling is followed; in another, some other form of the same word is preferred; in one, abbreviations are freely used; in another, the rule may be to spell out everything possible; and so on in a hundred other details, whether of spelling, punctuation, or typographical arrangement.

The ad-writer should follow the style set in each particular office, but only in so far as it does not interfere with the force or meaning of his writing. For the ad-writer's guid-

ance, however, a few items are given here of choice in style such as may be considered to be generally accepted in all offices.

In display advertising, very little attention is paid to style, everything in that case depending on the appearance of the job. Hence the following observations regarding printing-house style refer, so far as the ad-writer is concerned, only to booklet and circular work in general.

The writer's own sense of appropriateness should guide him in many matters. For instance, if a sentence must be set in *Italic* or black-faced type, the last word or two should not be run over to a new line if it is possible to have the entire sentence in one line.

71. Division of Words and Paragraphs.—As printers are not always particular in dividing words properly at the ends of lines, every ad-writer should be familiar with some general principles and should consult a good dictionary when in doubt.

There is not entire conformity in the manner in which words are divided at the ends of lines when divisions are necessary. The system that seems to have the most supporters in the United States permits the division of a word at the emphasized syllable. Printers are, however, forced many times to divide words at points other than those of the emphasized syllables.

As a general rule, in dividing before *ing*, do not take over a consonant with this suffix unless a preceding consonant has been doubled on account of the adding of *ing*. *Danc-ing* is properly divided as here shown; and, in accordance with the rule, *dwel-ing* is divided with only *ing* carried over; but *winning* is divided *win-ning* because an extra *n* is added when *ing* is suffixed.

The Standard Dictionary recommends in the case of such words as *baking*, where the accented vowel is long, that the words be divided as *ba-king*, *bela-ted*, etc. This is the only exception to the rule just given, and the distinction is so fine that many writers do not heed it.

As a general rule, two consonants pronounced separately should go in different syllables. The word *children* is not pronounced *child-ren*, but *chil-dren*; nor is *picture* pronounced *pict-ure*, but *pic-ture*. The rule of thus going by sound is a good general one, though when it would make divisions like *troub-le*, a better plan is to make an exception and avoid a two-letter division by carrying over the letter *b* with the final syllable. One very practical point should be kept in mind, and that is that the part of the word at the end of the line should, if possible, suggest the part carried over. For this reason, *busi-ness* is a much better division than *bu-siness*. Note these divisions: *pro-gress* (verb), *prog-ress* (noun), *rep-resent*, *pecul-iar*, *pref-erence*, *catas-trophe*, *geog-raphy*, *dou-ble*, *will-ing*, *mil-lion*, *corre-spondence*, *respond-ent*, *abun-dance*, *depend-ent*, *impor-tance*, *inter-est*, *minis-ter*, *pun-ish*, *thou-sand*, *provi-sion*, *self-ish*, *spe-cial*, *proc-ess*, *pro-ceed*, *pleas-ure*.

72. A word should not be so divided that a single letter is left at the end of a line. *Apart*, *abide*, *again*, and other words of like construction, should never be divided.

The addition of *s* to form the plural of a noun, as *horses*, *fences*, etc., does not justify a division on the last portion so formed. This division of *circumstan-ces* would be wrong. Never divide *through*, *given*, *often*, *proved*, *changed*, *drowned*, or any word of only one syllable.

Do not divide at the end of a line an amount expressed in figures. P. M., A. M., D. C., and similar groups of abbreviations should not be divided at the end of a line or run over to another line when they end a paragraph. If such a "carrying over" seems unavoidable, carry over also the preceding word. A name like *C. E. Hale* should not be divided so that *C.* is on one line and *E.* on another. Even a division with both initials on one line and *Hale* on the next should be avoided. A punctuation mark that belongs at the end of a line must never be carried over to the next.

73. Words of only four letters like *into* and *upon* should not be divided unless the extreme narrowness of the column

makes division imperative. It is better to have no divisions that leave only two letters at the end of the line.

Avoid in any case the carrying over of a syllable of two letters to a new line. The effect is especially poor when the syllable ends a paragraph. If the spacing cannot be rearranged so as to bring the syllable back to the preceding line, try to cut out an unimportant word so as to make room. If this cannot be done, perhaps a few strong words can be added to the short line, thus preventing the poor typographical appearance and at the same time strengthening the copy. In some mediums, a line of space costs \$5, and should thus be used to the best possible advantage.

In booklet or folder copy, avoid having one line of a new paragraph appear at the bottom of a page; have at least two lines; if possible have three lines. It is just as bad form to carry a final short line of a paragraph over to a new page.

74. Use and Non-Use of Figures.—In general matter, it is common to use figures for 100 or more, except in the case of large round numbers, such as *one thousand* or *three millions*. It is not uncommon, however, to use figures for numbers of 10 or more, especially when several numbers are used together.

In statistical matter, all numbers should be in figures.

Figures should always be used for the street number of a house, and commonly for the name of a street above ninety-ninth.

Sums of money, especially \$1 or more, are usually printed in figures, except in the case of large round sums, as *three million dollars*, *eight hundred thousand pounds*, etc.

Ciphers are not needed on even amounts of dollars, unless there are a number of amounts arranged in columns, some being even amounts of dollars and some consisting of dollars and cents. Write twenty-five dollars as \$25 when it stands alone, omitting even the decimal point unless the amount ends a sentence in text matter when, of course, the point would be needed as a period.

The time of day is usually printed in figures; also, any length of time, especially with more than one denomination, as hours, minutes, or seconds.

75. Abbreviations.—Military or naval and some professional titles preceding names are nearly always abbreviated; as, *Capt. Andrews, Dr. Logan, Rev. Hillis.*

Titles of collegiate degrees are abbreviated; as, *Geo. McLeod, Ph. D.*

An abbreviation is frequently used for the name of a state following that of a county, city, town, or village, and sometimes for the word *county* between the place and the state; as, *Rochester, Monroe Co., N. Y.*

When a number is expressed by figures and is followed by the abbreviation of the name of a unit, the abbreviation should be printed in the singular form; thus, *24 lb. 9 oz.*, not *24 lbs. 9 ozs.*

76. The abbreviations for second, third, twenty-second should be printed *2d, 3d, 22d*, not *2nd, 3rd, 22nd*. Use *th* or *d* only when the day or a word standing for it (such as *instant* or *proximo*) follows. Let the style be *September 18, 1906; Your letter of March 20; On the 10th day of May; Yours of the 3d ultimo*; etc. In Great Britain, the prevailing style in writing dates is to place figures expressing the day of the month ahead of the name of the month; as *22d February, 1900.*

Where *company* is abbreviated in firm titles, such as *Smith & Co.*, the *&* should be used. It is better form to write *and* in full when *company* is written in full; but if a firm prints or signs its title as *Smith & Company*, follow the form used.

In writing dimensions and specifications, such forms as *8 × 10, 8-foot, 10-point*, etc., are recommended.

Do not use the sign for per cent. (%) in one place and write *per cent.* in another.

Some classes of advertising abound so much in prices that such abbreviations as *25c* are recommended when they would not be recommended in other classes of printing, but do not go to excess in abbreviating. Such abbreviating as *&* for *and* in body matter, *Xmas* for *Christmas*, etc. cheapens the

style. Words like *received*, *president*, *secretary*, should be spelled out in body matter.

77. Italicizing.—All foreign words recognized as such should be printed in Italic. Familiar foreign words or abbreviations, however, should be printed in Roman; as, i. e., viz., vice versa, verbatim, bona fide, menu, via, per diem, and some others. The titles of newspapers and magazines are usually set in Italic and not quoted. Some printing offices italicize also the names of books, but in many offices it is the practice to quote them. In the case of such well-known books as *Pilgrim's Progress*, *Robinson Crusoe*, etc., it is not necessary to quote. To use the quotation marks in such a case is a reflection on the intelligence of readers.

EDITING OF COPY

78. Importance of Editing.—Never send hurriedly prepared copy to the printer with the intention of revising it in the proof. Corrections and changes in the proof mean delay and additional expense. Before handing in copy, be sure to indicate every paragraph, capital, and punctuation mark. See that every word is spelled correctly and that every sentence is clear and grammatically correct. Special care should be taken to indicate the end of each sentence. In pen-written or pencil-written copy, commas and periods are so much alike that it is best for the ad-writer always to put rings around periods; thus, ○. Some ad-writers use a cross for a period; thus, ×. Either method saves the printer the trouble of guessing whether a hurriedly made mark is a period or a comma.

79. Some words are spelled in two ways; *cigar* and *segar* are examples. Be consistent in writing such words; if the *cigar* form of the word is used in one place, that form should be used all through the copy. Do not write *catalog* in one place and *catalogue* in another. If the proper way of writing a firm name is *Smith & Tanner*, do not spell out *and* in the copy and expect the printer to change *and* into the shorter

form. If a given word is capitalized in one place, see that it is capitalized everywhere in the advertisement unless the word changes its significance.

Do not make the letters *S* and *L* so much alike that one may be mistaken for the other. Dot the *i*'s and cross the *t*'s. The letters *u* and *n* may be easily confounded unless written carefully; so may *a* and *o*, *m* and *w*, and others.

Careful editing will usually result in finding some long or involved sentence that can be arranged in a clearer or a smoother form. A construction like "The fit and style *is* perfect," which seemed to be right when first written, will be seen to be erroneous, and the plural verb *are* will be substituted. Here and there a word can be picked out that does not give just the shade of meaning desired, and other words can be substituted. Fig. 1 affords a practical illustration. The word *high* is used twice in the first line and is followed by *higher* in the second; this is rather more repetition than is desirable. A second reading of the copy would probably have enabled the writer to see this and thus cause a change to be made in the language. A few minutes spent in going over the copy critically will be time well invested, and will save the ad-writer many humiliating mistakes.

80. If it is desired to restore some matter that has been crossed out by mistake, put a line of dots (. . .) under the matter and write the word *set* in the margin. See Fig. 1. *Tr.* or *trans.* written in the margin means that certain marked words in the line should be transposed. Another method of indicating a transposition is to number the words 1, 2, 3, etc., in the new order in which they are to come and then to write *tr.* or *trans.* in the margin.

Never use abbreviations in copy, unless it is desired to have them in the proof. If the copy reads *U. S.*, the compositor cannot be expected to set *United States*; from the days of his apprenticeship he is taught to "follow copy." If an abbreviation has been inadvertently used, a ring around it will indicate to the compositor that the word is to be set in full.

If a capital letter is used and the writer then decides that a lower-case letter would be better, a diagonal line should be drawn through the capital. See the fifth line of Fig. 1. If a capital is to be set where a small letter has been used, put three lines (≡) under the letter. See the fourth line of Fig. 1.

A single (—) line placed under a letter, word, or words, means that *Italic* should be used; two lines (=), that SMALL CAPITALS should be used; three lines (≡), that REGULAR, or LARGE, CAPITALS should be used; and four lines (≡≡), that *ITALIC CAPITALS* should be used. A single waved line (~~~~) means that **black-faced** type should be used; three straight lines and a waved one (≡~~~~) that **BLACK-FACED CAPITALS** should be used. See the fourth line of Fig. 1.

To make doubly sure, the correct line-indication may be made and then [*ital.*], [*b. f.*], etc. written in the margin. Do not capitalize, italicize, or use black-faced type to excess. The language used should be forcible enough to require only a limited amount of this mechanical emphasis.

If a new paragraph has been begun and the writer then concludes that it will be better not to have it, he should mark No ¶ near the first word, or indicate by a line that the matter is to be run in. See how the third and fourth lines of Fig. 1 are marked.

81. Typewritten Copy.—When it is possible to do so, copy should be **typewritten**. Good typewriting enables one to estimate with accuracy the amount of space the matter will occupy in type, saves both the time and the patience of the compositor and the proof-reader, insures correct composition, and hastens the arrival of the proof. The standard line on typewriters fitted with the regular pica type is about seventy spaces long, and on an average will accommodate about twelve words. Where there are many paragraphs, the short, or broken, line will make the copy “run long,” and some allowance must be made.

82. Pen-Written Copy.—Although printers can set from pencil-written copy readily enough when it is prepared

carefully, **pen-written copy** is preferable for the reason that it is more legible. Pencil-written copy, even if perfectly legible, when sent to the printer, is liable to become smeared and rubbed to an illegible condition by being handled by soiled hands. Use black ink.

83. Kind of Paper to Use.—The sheets of paper on which copy is written should be uniform in size. When odds and ends of paper have been used for copy, and interleaved with additions on small scraps, it is very difficult to make a correct estimate of the amount of space required for the matter. Besides, a mass of sheets of all sizes is hard to handle, and some of the copy is liable to be lost.

Nearly any small size of sheet will do, but sheets more than 10 or 11 inches long are inconvenient for compositors. Ordinary wrapping paper, if tough, makes fair copy paper when cut into small sheets. All light shades of orange, yellow, and brown are easy on the eyes. Any strong white paper is, of course, satisfactory.

Very thin paper that cannot be kept in position on the compositor's case, and very thick paper that is liable to crack, are objectionable. Manuscript should be sent to the printer either flat or folded, but never rolled. Write on only one side of the paper. Do not fasten the sheets together.

84. Numbering of Sheets and Insertions.—The sheets of copy should be numbered accurately and consecutively, so that, if necessary, they can be given to different compositors without any danger of becoming mixed. A good idea is to put a ring around the sheet number so that it will not be mistaken for copy.

When extra sheets are inserted after the original copy has been written and numbered, these extra sheets must also be numbered. If it is impracticable to renumber the entire manuscript, the inserted leaves should receive the numbers of the preceding leaves, with the addition of letters in regular alphabetical order. For example, if three sheets are inserted between sheets 10 and 11, the original page 10 should be renumbered *10a*, and the inserted sheets should

be numbered 10b, 10c, and 10d; it would also be well to put at the foot of sheet 10a a note to the compositor, like the following: [Sheets 10b, 10c, and 10d follow here].

If it becomes necessary to cancel two sheets between

(2)

a high-grade, ~~high-land~~ coffee ^{at} ~~at~~
 at a price just a little higher than
 that of ordinary coffee ©

"Costs a little more but it's better" (by)

I makes rich, brown, fragrant Coffee
 lacking in bitterness and with a
 delicate ^{Does further than ordinary coffee Economical}
 flavor all its own © Shipped from
 the ^{plantations} ~~fields~~ in the ^{hull} ~~hull~~ so that no
 odors may be absorbed © Roasted in
 our own roasting-plant by a
 process that keeps the aroma in
 the berry © Packed only in ~~one~~-pound
 Tr. square, air-tight, screw-top tin cans.
 Sample can free © Accept no substitute ©

FIG. 1

Reproduction of a sheet of copy, showing how corrections and changes are indicated. Compare with Fig. 2

sheets 10 and 13, write on top of sheet 10, [Sheet 13 follows here, sheets 11 and 12 eliminated]. The word *folio* is often used instead of *sheet*.

An addition to a manuscript should not be written on the back of the sheet, where it is likely to be overlooked; but if

a little copy is written there, attention should be called to it by putting in brackets on the face of the copy such a memorandum as [*See over*] or [*Insert here copy on back*].

It is better practice, however, to write out the new copy on a separate piece of paper of the same width as the original sheet, but only deep enough to hold the alteration, and then attach the side of this slip to the margin of the original copy, folding the slip thus attached over on the face of the old copy. In this way, the original copy can be read by simply lifting up the slip. Place an asterisk (*) on the slip and another on the original sheet, showing exactly where the new copy is to be introduced; or, use a caret (^) where the added matter is to go in and run a line from the caret out to the added matter. The last line of Fig. 1 shows how the caret may be used in transposing sentences.

85. If copy is written with fair space between the lines, a sentence or two of added matter can be inserted between lines and a caret used to indicate where it shall come in. See the seventh line of Fig. 1. Copy may be interlined and corrected more than this example is and still be legible enough for the printer to follow accurately. Still it is a good plan, when there is time, to have a "clean" copy made of manuscript that is very full of corrections and interlineations; the time of an \$8-a-week copyist is not so valuable as that of a printer earning \$18, \$20, \$25, or more a week. When there is any chance that a marginal note to the printer may be regarded by him as copy, put a ring around such note. See how *stet* and *b. f.* are treated in Fig. 1. The figure 2 in the upper right corner is the sheet, or folio, number. Never leave printed matter, directions, examples of typographical style, etc. on copy sheets without making the use of such matter clear; write [*Copy*] or [*Note to printer*] or [*For style only—Not copy*] alongside of the matter. Should the paper contain writing that does not belong there, cancel it; if it is allowed to stand, the printer may set it in type. Fig. 2 shows Fig. 1 as it appeared after being set up by the printer. Compare the two exhibits.

If, when writing copy, ample margins are left on the sheets, the space will be found very convenient for making additions and corrections. Closely written matter and fine, delicate penmanship always make copy hard to read. Write a bold hand.

If, when adding matter to a manuscript, there is any chance that the compositor will be in doubt as to whether the added matter is copy or merely a memorandum, the best plan is to write opposite it [*Copy*] or [*Note to Compositor*]. When convenient to do so, write directions to printer in a different color of ink, as this makes an easy distinction between copy and directions.

86. Miscellaneous Points.—A jar of library paste and a pair of newspaper shears should be a part of the ad-writer's desk outfit. By cutting complicated copy apart

a high-grade, high-land coffee at a price just a little higher than that of ordinary coffee.
"Costs a Little More but It's Better."

Makes rich, brown, fragrant coffee lacking in bitterness and with a delicate flavor all its own. Goes further than ordinary coffee. Economical in the end. Shipped from the plantations in the hull so that no odors may be absorbed. Roasted in our own roasting-plant by a process that keeps the aroma in the berry.

Packed only in 1-pound, air-tight, square, screw-top tin cans. Accept no substitute. Sample can free.

FIG. 2

This shows how the copy on the sheet reproduced in Fig. 1 appears when set up by the printer. Compare the two exhibits

and pasting it on new sheets in an orderly manner, confusion will be avoided. Cutting and pasting up also saves laborious copying.

Cancellation is not objectionable; but make it clear where the cancellation begins and ends. Where something is crossed out of the middle of a sentence and the remaining language is divided into two sentences, be sure to put a period at the end of the first and three underscores under the first letter of the following word. If all but one word of

a line must be canceled, it is better to cancel that word also and write it again on the following line; standing alone, the single word may be overlooked.

When a paragraph is to be set in smaller type, it is well to draw a vertical line in the left margin, down the full length of the matter to go in the smaller type, and to mark in the margin the size of type desired.

Do not divide a word at the end of a sheet. The copy may be divided there, and one compositor may get part of the word and another compositor get the other.

If there is anything unusual in the copy, such as dialect spelling, write very plainly and put [*Follow copy*] in the margin.

In preparing copy for anything to be printed in two colors, red and black, for example, it makes the copy clearer if the portions to be printed in red are written in red ink on the copy sheets. Combination red-and-black typewriter ribbons that make it easy to prepare typewritten copy in colors are now available.

TYPE AND TYPE MEASUREMENTS

(PART 1)

TYPE ELEMENTS

1. Importance of Knowledge of Type.—As the principal vehicle of communication between the advertiser and the public, type should receive the careful attention of the ad-writer. The broader his knowledge of this important factor of advertising, the more effective will be the results he obtains. A well-written advertisement may easily fail to produce proper results by reason of a poor typographical appearance. No business man would send out a poorly attired salesman to impress prospective customers with the quality of the wares offered for sale. He knows that his business will be judged to a greater or less extent by the appearance of his representative. An advertisement is the silent salesman of the business man, and type is its dress. The dress is not so important as the salesman; nevertheless, it is highly important.

The leading type foundries, keenly aware of the necessity for special advertising type faces, have of late years placed many appropriate styles on the market; and most newspaper and magazine offices have a good variety.

The ad-writer should be a close student of type effects. He should observe and analyze the typography of the advertisements in the leading newspapers and magazines, noting particularly the advertisements that appeal to him as being strong, and try to discover why they are strong. An analysis of a poorly displayed advertisement will show

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clearly where the weakness lies and what should be done to remedy it. The practice of observing advertisements critically is not only interesting but very beneficial.

2. Definition of Type.—A **type** is a piece of metal about $\frac{1}{12}$ of an inch long with a rectangular body, on the upper end of which is a letter, figure, punctuation mark, or other character. Wood type is made for such work as posters, but the ad-writer has to do mostly with metal type.

3. Type Features.—In Fig. 1 is shown the letter **H** and two views of the type used to produce it. These views illustrate the principal features of all the other characters used in printing.

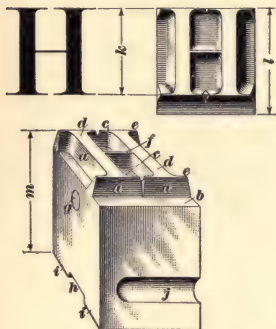


FIG. 1

The **face** of a type is the letter or character on the upper end of the type. The **height of face** is the height of this letter or character, as shown at *k*, Fig. 1. The word *face* is also applied to the style or cut of the character on the type; as, *bold face*, *light face*, etc.

The **kern** is that part of the face which, on a few letters, projects beyond the body. Letters like the Italic *f* and *j*, for example, and many other Italic and script letters are called *kerned letters*. Some type founders now make the body of Italic types wider, so as to avoid the use of kerns.

The **beard**, or **neck**, *a*, Fig. 1, is the slope between the outer edge of the face and the shoulder.

The **shoulder** *b* is the blank space between the neck of the letter and the upper or lower edge of the body of the type. The lower shoulder affords space for drop letters, such as *g*, *p*, and *y*. The upper shoulder, which is always very slight on the tall letters, usually just a bevel, affords space for the tall letters of some series, like the *l* and *f* of

Pabst or Powell type, to extend a little higher than the capital. See Fig. 2. In this figure, the space from the top of the letter *P* to the upper line shows the size of the upper shoulder; the space from the lower end of this letter to the bottom line shows the size of the lower and principal shoulder. These shoulder spaces, as will be observed, afford room for the tail of the letter *y* and the upper ends of the letters *f* and *l*.

The **counter** *c*, Fig. 1, is the depression between the lines of the face. When the lines are in high relief, the counter is said to be *deep*; when in low relief, the counter is spoken of as *shallow*.

The **stem**, or **body mark**, *d*, known among printers as the *thick stroke*, is the thick line of the face that most clearly indicates the character and height of the letter.

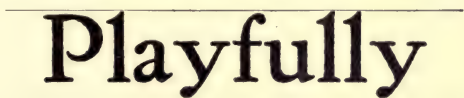


FIG. 2

The **ceriph** *e* is the short cross-line added as a finish at the ends of unconnected lines.

The **hair line** *f* is the thin line of the face that connects or prolongs body marks. The hair line is most noticeable in such letters as *C*, *H*, *M*, and *N*.

The **pin mark** *g* is the small indentation on the upper part of the body, and is frequently chosen by the founder as the place to mark the size of the type.

The **body** includes all of the piece of metal except the cut-in portion forming the letter. The body is sometimes called the *shank*. The **height of body** *l* always refers to the size of the type. Types are said to be 24-point, 36-point, etc., meaning that the distance *l* is 24 points, 36 points, etc. The "point" system of measurement is explained further on in this Section.

The **groove** *h* is the hollow space between the feet.

The **feet** *i* of the type are the two small projections at the bottom of the type body on which the body rests.

The **nick** *j* is the shallow groove across the lower front part of the body. Nicks are needed as guides to the position in which the types should be composed, and to prevent the mixing of different faces of the same body.

The standard length of type, or the distance from the face to the feet, as shown at *m*, is .9186 inch, or approximately $\frac{1}{12}$ inch. This distance is also called the *height to paper*.

In printing offices, capital letters are often called *upper case*; letters that are not capitals are referred to as *lower case*.

The expression *upper and lower case* means the use of both capitals and lower-case letters. The line below is set in upper- and lower-case letters, capitals being used for the first letter of each of the words. If the words were set entirely in capitals, the line would be said to be in *all capitals* or *all caps*.

Tender, Mild, Sugar-Cured Hams

4. Type Measurements.—Until within the last 20 years, no general standard for the various sizes of type bodies was recognized by type foundry. The type of a certain name varied in size according to the foundry that made it. Agate, nonpareil, brevier, and other well-known sizes existed, but, strange to say, the same foundry often varied its own sizes when the type was made at different times.

This condition of affairs led to great loss of time in composition in the printing offices, and the demand for a certain fixed standard became imperative. Various methods to attain this end were tried, but without success, until the United States Type Founders Association, in 1883, adopted what is now known as the *point system*.

5. The Point System.—The point system is the recognized standard of measurement for type, borders, and rules used by printers throughout America, and it is very important that the ad-writer understand the essential features, so as to lay out his advertisements properly and to deal intelligently with the printer. Once understood, it will be an easy

matter to form a mental picture of a type face of a given size or a rule or measure of a given width. The basis of the point system is the **point**, which is approximately $\frac{1}{72}$ of an inch. Fig. 3 (a) shows a rule 1 point thick. In Fig. 3 (b) is shown a word set in 72-point type, and to the right of it a 3-point rule 1 inch long, divided by the fine lines into points.

6. Sizes of Type.—The height of the body of types is measured in points, but the width never is. When a type is spoken of as 6-point, 8-point, etc., it means that the *body*—not the face of the letter—is $\frac{6}{72}$, $\frac{8}{72}$, etc. inch high. The height of even the tallest face is usually less than the height of body. The face of an 8-point capital M, for example, is only about 6 points high, the remaining 2 points being taken up by the shoulder. When a rule is spoken of as 2-point,

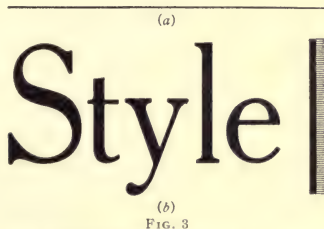



FIG. 3

4-point, etc., the measurement refers to the thickness—not to the length.

7. The Em.—An **em** of type is a square, each side of which is equal to the height of body of that type. For example, a 10-point em is 10 points by 10 points square, thus . The em is used as a unit of area, chiefly for the measurement of the amount of matter in a page of type. To count all the pieces of metal in a page of type would be a difficult task; for this reason, the page is figured as containing so many ems of the size of type in which it is set.

8. The 12-point em, or “pica,” as it is generally called, is always used as a unit of length in measuring the length, or measure, of a line of type, the width of an advertisement

or column, etc. For instance, if a column is said to be 13 ems wide, it is always meant that the column is 13 12-point ems, or picas, wide. When speaking of the length of a line of type as so many ems, 12-point ems, or picas, are always meant, no matter what size the type may be. In referring to such measurements, however, it is better to say *13 picas* than *13 ems*, if pica ems are meant, for 13 picas cannot be misunderstood, while there is a slight possibility of misunderstanding the other expression. The expression *13 ems* is, however, commonly used in the sense of 13 ems pica.

9. Quads.—A **quad** is a blank piece of type used for filling out ends of lines, making indentions, etc. Quads are not so high as type, and thus do not print, being used simply to make blank spaces. They are so made that their widths are multiples of the em of the size of type used; as, *1 em*, *2 em*, and *3 em*. A quad equal to half an em in width is known as an *en quad*.

10. Spaces.—A **space** is a blank piece of type lower than letters, used to separate words and sometimes to separate the letters of a word. Spaces are made in divisions of the em, as, *3-to-em*; *4-to-em*; *5-to-em*, and are spoken of as *3-em*, *4-em*, and *5-em spaces*.

11. Leads.—A **lead** (pronounced *led*) is a thin strip of metal—usually low-grade type metal, but sometimes brass—used to introduce space between lines of type so as to give the printed matter a more open appearance. Leads are not so high as the type, and therefore do not show on the paper. They vary in thickness, as 1-, 2-, 3-, and 4-point leads. The thickness of leads is sometimes reckoned in fractions of a pica, as, *12-to-pica* (1-point leads), *6-to-pica* (2-point leads), *4-to-pica* (3-point leads), etc., according as 12, 6, and 4 leads are equal in thickness to 1 pica, or 12 points. Type with a lead between each line is known as *leaded*, and when type is referred to as being *leaded*, it is understood that the regular 2-point leads are used unless some other leads are specified. When two 2-point leads are inserted between lines, the type

is said to be *double-leaded*. When no leads are used, the type is said to be *solid*.

In Fig. 4 is shown an enlarged reproduction of a small advertisement in type, illustrating the use of the lead, the quad, and the space. The string around this form of type would be taken off when the type is ready to be locked in a chase and put on the press.



FIG. 4

12. Slugs and Furniture.—Thick leads are called **slugs**. This term is usually applied to all sizes from 6-point up, as *6-point slugs*, *12-point slugs*, etc. Slugs thicker than 12 points are seldom used. Where spaces of two or three picas are to be filled, two or three slugs are used. Pieces of metal exact picas in width and depth, known as **metal furniture**, are used to fill larger spaces.

13. Amount of Leading.—The amount of leading that is advisable depends on the character of the advertising matter. Very small type, such as 5- and 6-point, should not be leaded more than 1 or 2 points under any circumstances; 8-point type never requires more than 2-point leading; 10-, 12-, and 14-point type may be leaded to advantage with 2-, 3-, or 4-point leads for some classes of advertising matter; while 18-point can be leaded with 6-point slugs if a very open appearance is desired.

Only offices with complete equipment have 1- and 3-point leads; therefore, in dealing with most newspaper offices, 1-point and 3-point leading cannot be expected. Printers will nearly always use 2-point leads for leading unless other leads are called for.

DISPLAY AND BODY TYPE

14. Classes of Type.—Type foundry have divided the various styles of type into two distinct classes: *display type* and *body type*.

Display type is heavier in face than body type, and is used wherever emphasis is needed in an advertisement; as, for example, in headings, subheadings, prices, and addresses. **Body type** is used in setting those portions of an advertisement that do not require display.

This is Display Type. IT IS HEAVIER

This is Body Type. IT IS LIGHTER

DISPLAY TYPE

15. Display-Type Sizes.—Display type is made in series—that is, in graduated sizes, each a little larger than the other—from 6-point to 72-point. There are usually thirteen sizes, as follows: 6-, 8-, 10-, 12-, 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60-, and 72-point. Occasionally, 20- and 54-point sizes are added, and in a very few series, 5-, 7-, 9-, 16-, 96- and 120-point sizes. However, as 5-, 7-, 9-, 16-, 20-, 54-, 96-,

and 120-point are made with but very few series of type and are possessed by few printers, it is well to avoid calling for their use.

The foregoing remarks refer to metal type. Wood type is made in sizes that are still larger, but this kind of type is seldom used in the advertisements of a publication. The chief use for wood type is in posters and handbills.

16. As the type increases from 6-point, the size of the body and the face broadens and deepens in proportion. For example, a 12-point letter of a certain style of type is twice as wide and deep as the same letter in the 6-point size.

Every series of type has a distinctive name; as, *John Hancock*, *Cheltenham Old Style*, etc. When a given size is required, it is spoken of as *6-point John Hancock*, *36-point Cheltenham Old Style*, etc. The style of every letter remains the same throughout the various sizes in a series, and the only change is in the size.

17. Width of Display Type.—Display type is made in four widths of faces: (1) extra condensed, (2) condensed, (3) medium, or regular, and (4) extended.

Medium, or regular, type is the standard. Any face narrower than medium is called *condensed* or *extra condensed*, according to the compression of the width of the face; any face wider than medium is called *extended*. These terms pertain almost exclusively to display types, though there are a few condensed and extended body types. Medium types are used extensively on account of their legibility and strength.

Condensed and extra-condensed types are made to use where a large number of words have to go into a limited width. Condensed types may be used to advantage when the same space does not permit the use of the medium size, and some of the condensed faces are almost as readable as the medium. Extra-condensed faces, however, should be avoided on account of the extreme compression. They are hard to read and lack strength.

Extended types are used where a wide measure has to be filled with a few words.

18. Type founders make the newer series of type in only three widths—condensed, medium, and extended—all having the same general character, or style, except as to width. There are exceptions to this rule, however. For instance, the Cheltenham Bold series is made in extra condensed, condensed, medium, and extended. When type is made in three or four widths, and when Italic and outline series are added, the entire set of faces is termed a “family.” The various Cheltenham types are often referred to as the “Cheltenham family.” This variety of widths is a great advantage, as it enables the ad-writer to preserve harmony of display in an advertisement. The 10-point sizes of extra-condensed, condensed, medium, and extended Cheltenham Bold are shown below.

This is 10-point **Cheltenham Bold Extra Condensed**

This is 10-point **Cheltenham Bold Condensed**

This is 10-point **Cheltenham Bold Medium**

This is 10-point **Cheltenham Bold Extended**

19. Advertising Faces.—All display letters are not adapted to advertising. Some are too ornamental, and are therefore hard to read and weakening in effect; others are too light, lack strength, and do not contrast well with the text matter. A number of types, on account of their adaptability to newspaper and magazine work, have become known as advertising faces.

20. A type that is adapted to the effective display of advertising matter should possess the following characteristics:

1. First of all, the type should be *legible*; that is, it should be easy to read. The lines of the face should be, as nearly as possible, of a uniform thickness throughout; or, where thick and thin strokes are used, the dissimilarity between them should not be such as to interfere with their instant recognition at any reasonable distance. Extra-condensed types lack legibility, and should be avoided.

2. The type should be *attractive*; that is, it should not offend the taste by having flaring serifs or grotesque

letters or outlines, but should draw attention by reason of its sightliness.

3. The type should have *strength*; that is, it should have sufficient strength in its lines to impress its identity on the reader without sacrificing anything to beauty. The face should be strong and "catchy," and afford plenty of contrast to body type.

BODY TYPE

21. Body type, which, as already stated, is used to set the body of an advertisement, is subdivided into two classes, commonly called *Old-Style Roman* and *Modern Roman*. Of the two, Old-Style Roman, on account of its angularity, is the more legible and less tiresome to the eye, and is almost invariably used in newspaper advertising. Modern Roman is largely used in magazines and trade papers for text matter. The following paragraphs show the two styles:

(8-POINT OLD-STYLE ROMAN, SOLID)

A collection of about two hundred and fifty tailor-made suits of velveteen and various suitings, in plain, fancy, and military styles. Also a few taffeta silk princess dresses. They were exceptional values at their former prices. To-

(8-POINT MODERN ROMAN, SOLID)

A collection of about two hundred and fifty tailor-made suits of velveteen and various suitings, in plain, fancy, and military styles. Also a few taffeta silk princess dresses. They were exceptional values at their former prices. To-

Types that resemble Old-Style Roman and Modern Roman, such as French Old Style, Caslon Old Style, Ronaldson Old Style, Cardinal, and Cushing, are also used as body types. Where there is a great deal of body matter, as in department-store advertising, space is saved by selecting a slightly condensed, but strong and legible, body type. An extended body type would, in such a case, make a great difference in the space bills of a year.

22. Sizes of Body Type.—Body type, as well as display type, is made in series, but the sizes of body type range only from 5-point (a size not usually made in display type)

to 18-point, and include several odd sizes rarely made in display type, such as 7-, 9-, and 11-point. The full series is 5-, 5½-, 6-, 7-, 8-, 9-, 10-, 11-, 12-, 14-, and 18-point. The odd sizes—7-, 9-, and 11-point—are rarely to be found, except in book offices and a few newspapers, and on this account should be avoided by the ad-writer; 6-, 8-, 10-, and 12-point are universally employed, and can be found in all printing offices.

Before the adoption of the point system, the various sizes of type were known by names. This nomenclature has passed out of general use but is still used to some extent by the older printers. The 5-point size is sometimes referred to as *pearl*, 5½-point as *agate*, 6-point as *nonpareil*, 7-point as *minion*, 8-point as *brevier*, 10-point as *long primer*, and 12-point as *pica*. The sizes represented by these old names were not absolutely uniform and moreover did not correspond exactly with the point sizes of today. Long primer, for example, measured only about 9½ points. Though the modern 5½-point is occasionally called agate, it is not true agate, for only 13 lines of it can be set in the space of 1 inch, while 14 lines of the old agate could be set in 1 inch. Therefore, while it is well to be familiar with these old names, it should be remembered that they are not always true substitutes for the names of the point sizes, though used as such. It is better always to designate type sizes by the point system rather than by the old nomenclature. .

23. Synopses of Body Types.—The following synopses will prove of value, as they show the uses of the various sizes of body type:

5-point is the nearest equivalent under the point system to the old size of type known as agate. This size is used extensively for mail-order advertising in magazines where space is very valuable and a great deal of descriptive matter must go into a given space. It justifies with larger sizes better than 5½-point, and has the additional advantage of saving a line in every inch without an apparent loss of legibility. Fourteen lines of 5-point will go into an inch with 2 points to spare.

5½-point, commonly called *agate*, is just a little larger than the old agate. The old agate set 14 lines to the inch; 5½-point sets 13 lines to the inch with 1 point to spare. The "Want" and other classified advertisements in nearly all daily newspapers are set in 5½-point. This size of type is also used in mail-order advertising, but should never be used in newspaper display advertising, as it prints poorly on cheap paper, on account of the very small openings in the letters filling up, and is too small for the average reader to decipher readily; hence, an advertisement in which much type of this size is used might not be read. In book work, on good paper, 5½-point is sometimes used for foot-notes and quotations.

6-point is generally used for setting "Want" advertisements in country dailies. The reading matter of the leading city dailies is set in this size of type, and it is frequently used in magazine advertising, and occasionally for lists of items in department-store advertisements where economy of space is an important feature. On account of its small size, 6-point type should seldom be used as a body letter for advertisements in newspapers. This size of type is also used in book and job work.

7-point is not in common use. Some weeklies and dailies use it for reading matter, and it is generally found in large book offices.

8-point is perhaps the most useful of all sizes of body type, and is adaptable to almost any grade of printing. Body type of this size is largely used in country newspapers for reading matter, and on account of its legibility and compactness, it is well adapted for advertisements both in newspapers and in magazines. It is also used extensively in booklets, circulars, and job work.

9-point is not practical for use in advertisements, because it cannot be found in most offices; sometimes, however, it is used for reading matter in trade papers and magazines.

10-point is excellent for body matter of advertisements of various classes. This size of type is very useful and can be easily read; it finds extensive use for books,

magazines, and catalogs. This page is set in 10-point leaded.

11-point is generally used for legal work, and sometimes for circulars and catalogs. It is not practical to call for 11-point in advertisements, however, because most offices do not have it.

12-point (pica) is excellent for advertisements where the space allows plenty of room for text. It is the largest type commonly used in book work, and may often be leaded to advantage, particularly if the measure of the lines is wide. Ample margins of white space are frequently necessary to give 12-point the best effect.

14-point is well adapted to the requirements of introductory paragraphs in large advertisements printed in newspapers, and is a good type for handbills. It should never be crowded.

18-point is rarely used in advertisements. It is adapted to the same use as 14-point in newspapers and where advertisements are set two, three, or more columns wide, such as reading advertisements with no display, surrounded by plenty of white space.

24. Lines of Type to the Inch.—Lines of type are set one type at a time, either by hand or by machine, each letter and space being placed in its regular order, beginning at the left and going toward the right. In linotype composition, the letters of an entire line are molded in one piece, called a *linotype slug*. When the type is to be set leaded, allowance should always be made for the space occupied by the leads, as there will be fewer lines of leaded type to the inch than when the matter is set solid. For instance, 8-point type leaded with 2-point leads is equivalent to 10-point type in the depth that it takes up ($8 + 2 = 10$); hence, only 7 lines of leaded 8-point will go into an inch, whereas 9 lines could be used if the matter were not leaded. This fundamental rule applies to all sizes. Table I shows the number of lines of the various sizes of type, solid and leaded, that will go into a space 1 inch deep.

TABLE I
LINE OF TYPE PER INCH

Size of Type	Solid	2-Point Leaded
5-point	14	10
5½-point	13+*	9+*
6-point	12	9
7-point (seldom used)	10+*	8
8-point	9	7+*
9-point (seldom used)	8	6+*
10-point	7+*	6
11-point (seldom used)	6+*	5+*
12-point	6	5+*
14-point	5+*	4+*
18-point	4	3+*

*The sign + means that the lines do not divide evenly into the inch and that a fraction is left over the number given.

25. Proper Measures for Body Type.—Small type should never be used in wide measures, nor large type in narrow measures. It is extremely trying to the eye to follow line after line of small type across a wide page, or a jumble of large type set in a narrow measure where every other word must be divided on account of the types being too large for the words to go in the measure. The following list gives what have been adjudged the proper maximum widths in which the various sizes of body type should be used:

5-point, not over 14 picas wide
 5½-point, not over 16 picas wide
 6-point, not over 18 picas wide
 8-point, not over 26 picas wide
 10-point, not over 36 picas wide

The larger sizes, 12-, 14-, and 18-point, being easily read, can be used in very wide measures—all the way across a newspaper page if necessary.

26. Width of Body Type.—The width of type increases in proportion as the type increases in size, and a relatively smaller number of words can be set in a line of given length. For instance, if 10 words set in 6-point type will fill a measure 16 picas wide, only 8 of these words in 10-point can be set in the same line, on account of the 10-point type being wider than 6 point. The relative widths, from 5- to 18-point Old-Style Roman are shown in the following lines; the 7-, 9-, and 11-point sizes are omitted.

5 point	While William of Orange lived, he was the guiding star of a whole brave nation; a
5½ point	While William of Orange lived, he was the guiding star of a whole brave
6 point	While William of Orange lived, he was the guiding star of a whole brav
8 point	While William of Orange lived, he was the guiding star o
10 point	While William of Orange lived, he was the guid
12 point	While William of Orange lived, he was th
14 point	While William of Orange lived, he
18 point	While William of Orange liv

MEASURING BODY-TYPE SPACES

27. Square-Inch Method of Measuring Body Type. In order to determine the number of words that can be set in a given square or rectangular space, using a certain size of type, either the I. C. S. Ad-Writers' Copy Table or Table II may be used. The directions for using the Copy Table are printed on the table itself.

To use Table II, or the "square-inch table," first find the area of the body space by multiplying its height in inches by its width in inches. Then multiply the result by the number in the table that corresponds with the size of type selected, set solid or leaded, as the case may be. The result will be the approximate number of words of copy to furnish. A few words more or less, preferably less, will be near enough.

For example, suppose the body space measures $1\frac{1}{2}$ in. \times $1\frac{1}{4}$ in. Its area, then, is $1\frac{1}{2} \times 1\frac{1}{4} = 1\frac{7}{8}$ square inches. For

8-point leaded (2-point leads), Table II gives 23 words to the square inch. Thus, $1\frac{7}{8} \times 23 = 43\frac{1}{8}$, or about 43, words of copy should be furnished. If more than 45 or 46 words are written, either some of the words will have to be cut out, the matter will have to be set either 1-point leaded or solid, or a smaller size of type will have to be used. If not enough copy is written, the reverse of one of the foregoing expedients will be necessary.

Table II is based on body types of standard widths, and would not be even an approximate guide where type of compressed or extended widths are to be used. In dealing with such unusual types, it is better to count the number of words in a few square inches of some matter set with the type to be used, and to strike an average. It should be remembered that Table II is merely an approximate guide—not an exact

TABLE II

APPROXIMATE NUMBER OF WORDS TO THE SQUARE INCH

Size of Type	Words to Square Inch	Size of Type	Words to Square Inch
5-point, solid	69	10-point, solid	21
5-point, 1-point leaded	59	10-point, 2-point leaded	16
5½-point, solid	54	12-point, solid	14
5½-point, 1-point leaded	45	12-point, 2-point leaded	11
6-point, solid	47	14-point, solid	11
6-point, 2-point leaded	34	14-point, 2-point leaded	7
8-point, solid	32	18-point, solid	7
8-point, 2-point leaded	23	18-point, 2-point leaded	5

one. If the copy abounds in long words, evidently a fewer number will fill an inch; if a writer chooses very short words to express himself, a greater number of words will be required for an inch. The table is based on an average of short and long words.

In order to calculate the area of the body space accurately, the border, the display lines, and the margin should be indicated clearly, so that it may be seen at once what space is left for the body matter.

28. Calculating in Picas.—Calculations involving fractions may be avoided almost entirely by taking the measurements in picas rather than in inches. Thus, for example, in Fig. 5 the border, margin, and display lines are shown, and the space left for the body matter (shown in Fig. 5 by dotted lines) is 11 picas wide by 5 picas deep. This space, therefore, is equal to 11 picas multiplied by 5 picas, or

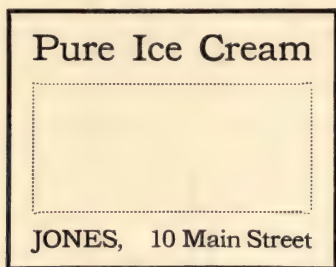


FIG. 5

55 picas. In a square inch there are 36 picas (6 rows of picas, each with 6 picas in it). Then, in order to find the number of square inches in the body space of Fig. 5, the total of 55 should be divided by 36; 55 divided by 36 equals practically $1\frac{1}{2}$. The space therefore contains $1\frac{1}{2}$ square inches. In calculating by picas, half picas can be safely disregarded.

29. Dividing Irregular Spaces Into Rectangles. The body space is not always a perfect square or a perfect rectangle. When it is not, the space can usually be divided into a number of rectangles, which can be figured separately. Note Fig. 6, for example. After putting in the border and display lines and leaving room for the cut, four rectangular

Fine Sample Shoes at \$3

[Space 1]

[Space 2]

Former Prices \$4 to \$6

[Space 3]

[Space for cut]

[Space 4]

ISAAC HAMBURGER & SONS
Baltimore & Howard Sts.

FIG. 6

spaces remain for the body matter. Space 1 is 23 picas wide and about 3 picas deep, giving a total of 69 picas. Spaces 2 and 3 are each 11 picas wide by about 4 picas deep, giving a total of 44 picas in each, or 88 picas in both. Space 4 is the same size as space 1, and contains 69 picas. Adding 69, 88, and 69, it will be found that the total space for the body matter is 226 picas, or $6\frac{5}{18}$ square inches. It is not necessary for the writer to divide the space for the printer as is done in Fig. 6; these divisions are merely to assist the writer in calculating. After the plan is perfectly clear, measurements may be taken from a layout without drawing any lines.



FIG. 7

30. Measuring Triangular Spaces.—If the space for the body matter is in the shape of a triangle, as in Fig. 7, the area may be determined by multiplying the width by the depth, just as if it were a square, and then taking *half the total*.

31. Calculating the Area of Circles and Ovals.—In computing the area of a circle, multiply the diameter of the space area (see Fig. 8) by itself and then multiply the result by .7854. For example, suppose it is necessary to find the space area of a circle having a space-area diameter of 12 picas. Following the method just given, $12 \times 12 = 144$;

$144 \times .7854 = 113$ picas, or about $3\frac{1}{8}$ square inches, which is the space to be filled with body matter. The full area of the circle cannot be used; a little margin must be left. Allowance must also be made for display lines if any are to be used.

This method just described holds good, approximately, in calculating the area of ovals. As the diameter the long way of the oval will be greater than the other diameter, one should be multiplied by the other, then the result multiplied by .7854.

All odd-shaped spaces can be calculated accurately enough by one or more of these methods. The writer's eye soon

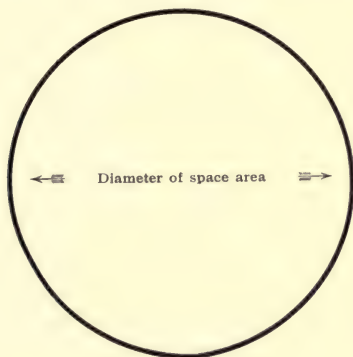


FIG. 8

becomes trained to estimate accurately—without calculating—the number of words required for very small odd-shaped spaces.

32. Line Method of Measuring Body Type.—Where only little body matter is furnished, the number of words per line may be used as a basis for computing the number of words for a given space. This method will also be found very convenient in estimating short paragraph matter, or when a list of items is to be used and it is desired to find how many lines the list will occupy.

Table III gives the number of words per line for the various sizes of body type, for lines varying in length from 6 to 36 picas.

33. Use of Line Method.—In order to illustrate the use of Table III, assume that it is necessary to ascertain how many words set in 8-point body type can be used in a space 1 inch deep and 14 picas wide. By referring to Table I, or by making a simple calculation, it will be found that 9 lines of 8-point set solid or 7 lines set leaded will go into a depth of 1 inch. Suppose the type is to be set leaded, thus using 7 as the number of lines. In Table III, under length of line, in picas, 14 and opposite 8-point will be found the figure 8, which is the approximate number of words of 8-point that can be set in a line 14 picas long. Multiplying 7, the number of lines, by 8, the number of words per line, will give 56 as the number of words that will fill a space 1 inch deep and 14 ems wide.

Again, suppose it is desired to set a list of items in 8-point type in a body space 10 picas wide. Table III shows that only 6 words of 8-point can be set in a 10-pica measure; thus, for every item that exceeds 6 words, 2 lines should be allowed; for every item that exceeds 12 words, 3 lines should be allowed; and so on. After determining the total number of lines, the column depth that the list will take up can be determined by means of either Table I or by a simple calculation.


34. Allowance for Paragraphing.—When computing the amount of copy for a certain space, allowance should always be made for the “break lines” (short lines) at the ends of paragraphs. Ordinarily, for each paragraph in single-column advertisements, 4 or 5 words should be subtracted from the total number permissible, as determined by one of the preceding methods. In double-column advertisements, from 6 to 8 words should be allowed for each paragraph used; in triple-column advertisements, from 8 to 12 words. These figures, of course, are only approximate, but they will serve for general use.

TABLE III
APPROXIMATE NUMBER OF WORDS PER LINE

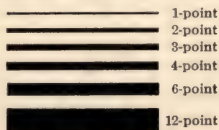
Size of Type	Length of Line, in Picas															
	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36
Number of Words to a Line																
5-point . . .	4½	7	8	9	11*	11½*	11½*	11½	12½	14	15*	13½	14½	15½	16½	17½
5½-point . . .	4	6	7	8½	10	10	10	10	11	12	12½	10½	11	12	13	13½
6-point . . .	4	5	6	8	9	9	9	10	11	12	12½	10½	11	11½	12	13
8-point . . .	3½	5	6	7	8	8	7	7½	8	9	9	10	11	11½	12	13
10-point . . .	3	4	5	6	7	6	6	7	8	9	9	10	11	11½	12	13
12-point . . .	2	3	4	4½	5	6	6½	7	8	9	9	10	11	11½	12	13
14-point . . .	2	3	3½	4	5	6	6½	7	8	9	9	10	11	11½	12	13
18-point . . .	1½	2	3	3½	4	5	5	6	6½	7	7½	8	9	9½	10	10½

Since small type is hard to read when it is set in a wide measure, lines containing more words than those marked (*) in the table should be avoided; that is, small type should be set only in narrow measures.

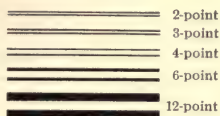
BORDERS AND RULES

35. Borders and rules are very necessary in the composition of advertisements, as they serve to separate one advertisement from others surrounding it and to give it unity and individuality. Many "flat-looking" advertisements can be made attractive by the use of plain rule or some ornamental border. All borders, whether plain or ornamental, are made on the point system. All sizes of brass rule and fancy borders not larger than 6-point can be made up in lengths that are multiples of 6 points; that is, 12 picas, $12\frac{1}{2}$ picas, 13 picas, $13\frac{1}{2}$ picas, and so on; but 12-point ornamental borders can be made up only in multiples of 12 points; that is, the ad-writer must call for lengths only in even picas, as, 12 picas, 13 picas, etc.—never $12\frac{1}{2}$ picas, $13\frac{1}{2}$ picas, etc. Note, for example, a single pica section of a 12-point ornamental border, ; the figure of this border is complete, but if a half-pica section were called for, it would mean splitting the figure, which would be impracticable.

36. Plain Borders.—Brass-rule borders are made in various sizes from 1- to 12-point thicknesses. The sizes, in points, generally used are 1, 2, 3, 4, 6, and 12. The faces of these borders are the full depth of the body and are solid black. The 12-point size is very strong, and unless used carefully, is likely in an advertisement of moderate or small size to give an unagreeable, glaring effect; its use should generally be restricted to large advertisements. All rule borders are made on exact multiples of 6 points in length. Following is an exhibit of plain brass-rule borders:



Some printing offices have parallel line borders, a few examples of which are shown:



Double borders are made by placing a heavy and a light rule side by side. The following examples show some of the combinations possible:



37. Ornamental Borders.—Fantastic, flashy borders should never be used, as they cheapen the advertisement and detract attention from the display. Where numerous advertisements on the same page are surrounded by plain-rule borders, however, an ornamental border of clean-cut appearance can be used to advantage to make the advertisement stand out. Ornamental borders are made on 6-, 12-, 18-, 24-, and 36-point bodies, but the 24- and 36-point sizes are rarely used in advertisements, because the size and the blackness of face detract from the display. The face of ornamental borders is usually almost the entire depth of the body; for example, a 6-point border nearly always has a face almost 6 points in depth. Following are shown a few examples of acceptable ornamental borders:



Bowman

DIMENSIONS OF ADVERTISING PAGES

38. Type Page.—The term *type page* is used to designate that portion of the printed matter below the *head rule*—the rule that runs across the page just below the page heading. The type page does not include the blank margin on the four sides of the printed matter, but is just the space occupied by the printed matter exclusive of the head rule and page heading. The size of the pages of this Section is about $5\frac{7}{8} \times 9$ inches, but the regular type page is only about $3\frac{3}{4} \times 6\frac{1}{4}$ inches. The difference between size of page and size of *type* page should always be kept in mind.

39. Standard Dimensions of Type Pages.—Each of the leading classes of publications has a standard size of type page to which most of the mediums in that class conform. These standard dimensions will be adhered to in examples given throughout the various Sections, but in actual practice, it is always advisable to find out in advance whether or not the medium to be used departs from the standard dimensions, and to be governed accordingly in making the layout of an advertisement.

40. Standard Newspaper Dimensions.—The standard width of columns for newspapers is 13 picas. There are, however, a number of prominent newspapers with columns $12\frac{1}{2}$ or $13\frac{1}{2}$ picas wide. Most newspapers, including both country and metropolitan papers, have a 7-column page, the standard length of which is $21\frac{3}{4}$ inches, though there are many papers with columns varying a very little from that length, some measuring only $21\frac{1}{4}$ inches. The size first mentioned, $21\frac{3}{4}$ inches, will be used as the standard. A few metropolitan papers use an 8-column page with a $12\frac{1}{2}$ pica column. Many country weeklies use a 6-column page, the standard length of the columns being $19\frac{3}{4}$ inches.

Newspaper columns are separated by *column rules* consisting of a hair-line face on the center of a 6-point body. The space occupied by this rule should be taken into account when calculating the size of an advertisement wider than a single column. For example, a double-column advertisement, instead of being 26 picas wide (2×13), is $26\frac{1}{2}$ picas ($2 \times 13 + \frac{1}{2}$) wide. The half pica is due to the space that would be occupied by the column rule if two single-column advertisements occupied the space of the double-column size. Of course, an advertisement designed to occupy two or more columns need not necessarily extend over the maximum width. The full space would have to be paid for, but some-

TABLE IV
STANDARD WIDTHS OF NEWSPAPER ADVERTISEMENTS

Number of Columns	Width Pica Ems	Number of Columns	Width Pica Ems
1	13	5	67
2	$26\frac{1}{2}$	6	$80\frac{1}{2}$
3	40	7	94
4	$53\frac{1}{2}$	8	$107\frac{1}{2}$

times a little white space is left between the edges of the advertisement and the adjacent column rules. Table IV, which gives the standard widths of newspaper advertisements, will be found convenient.

41. Standard Dimensions of General Magazines.

The standard type page of the *monthly magazines*, such as Everybody's, Munsey's, etc., is $5\frac{1}{2}$ in. \times 8 in., and consists of two columns, each 16 picas wide and 8 inches long. The column rule used is on a 12-point body, so that the width of a 2-column advertisement is 33 picas.

The standard type page for the *weekly magazines*, such as the Saturday Evening Post, Collier's, etc., is made up of four $13\frac{1}{2}$ -pica columns separated by a 6-point column rule. The length of column in the different papers of this class varies.

Women's magazines may be grouped in three sizes. One class, represented by the Ladies' Home Journal, has a type page $9\frac{3}{8}$ in. \times $14\frac{1}{4}$ in., which is comprised of four $13\frac{1}{2}$ -pica columns, the column rule being on a 6-point body. A second class of women's publications has a type page $6\frac{3}{4}$ in. \times $9\frac{3}{4}$ in., consisting of three $13\frac{1}{2}$ -pica columns separated by column rules on a 6-point body. An example of this class of magazine is The Delineator. Women's magazines of the third class, such as Good Housekeeping and Harper's Bazaar, have the standard magazine type page.

42. Standard Dimensions of Mail-Order Magazines.—Most mail-order magazines are made up of four 13-pica columns separated by 6-point column rules. Many of these publications vary from the standard, particularly as to column width. The variation in the length of column is so great that no standard can be given.

43. Dimensions of Class Publications.—Agricultural papers are much like mail-order publications in regard to the size of type page, the column width, etc. The other groups of class papers, with perhaps the exception of some of the small groups of miscellaneous class publications, vary so much that it is impossible to settle on any standard size.

44. Measuring Advertising Space.—Two units are used in measuring advertising space in publications; the *column inch* and the *line*.

A **column inch**, ordinarily spoken of simply as an inch, is a space 1 column wide and 1 inch deep – not a square inch. The column inch is not an exact unit, however, because the width of columns varies in different publications. For instance, in a standard newspaper the column inch would be 13 picas wide, while in a standard magazine it would be 16 picas wide. Small newspapers and some magazines sell their space by the inch.

The **line** is equivalent to a space $\frac{1}{14}$ inch deep and 1 column wide, and is derived from old agate type, which sets 14 lines to the inch. Nearly all large magazines and news-

papers sell their space by the *agate line*; that is, they count an inch as 14 lines no matter what goes into the space. Like the column inch, the width of the line varies according to the publication under consideration.

Both units, then, are measurements of depth of column rather than of area. An advertisement that occupies a space 4 inches deep and 1 column wide is called a *4-inch, single-column advertisement*, a *4-inch advertisement*, or a *56-line advertisement*. An advertisement that occupies a space 6 inches deep and 2 columns wide is called a *6-inch, double-column advertisement*, or referred to as *84-lines d. c.*

Magazines sell much of their space by the page, half-page, or quarter-page. Trade and technical papers also sell largely on the basis of pages and fractional pages, though nearly all of these publications also sell by the line or by the inch.

TYPE AND TYPE MEASUREMENTS

(PART 2)

INTRODUCTION

1. The exhibit of display and body type included in this Section comprises the best advertising, catalog, booklet, and folder types made by three leading type foundries of the United States—the American, the Inland, and the Keystone. The fact that the plates for these specimen pages were prepared in several different printing offices will explain why they differ slightly in some points of style and do not conform entirely to the teaching of the text of a preceding Section. The types shown in this Section are of sufficient variety not only to meet the demands in displaying the advertisements called for in the Examination Questions but to meet every requirement in practical advertising work.

It is necessary to discriminate carefully in selecting the different faces of type, because the force of effective copy will not be brought out if the advertisements are set in type that is out of harmony with the subject, or if too many types or inharmonious types are used.

2. Where possible, only one “family” of type should be used for the principal displays in a single piece of advertising literature. A “family” of type consists of all the different faces made of a certain style, based on the medium face of a given letter. To illustrate: The Cheltenham family consists of Cheltenham, Cheltenham Wide, Cheltenham Italic, Cheltenham Bold, Cheltenham Bold Condensed, Cheltenham Bold Extra Condensed, Cheltenham Bold Extended, Cheltenham

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ham Bold Italic, Cheltenham Bold Outline, and still others. All these different faces are based on the original Cheltenham series of type. When used together they give harmonious effects, yet the use of the Cheltenham Bold series with the regular Cheltenham or Cheltenham Wide gives strong contrast as well as harmony. If De Vinne is being used and a line requires a wider letter than De Vinne, the De Vinne Extended may be used; if a narrower letter than De Vinne is required, the De Vinne Condensed may be used; and so on.

3. There are many types of different names that have common characteristics, and are so much alike that they can be used together without creating discord. For instance, the Ben Franklin, Post Old Style, Roycroft, Blanchard, Plymouth, Hearst, Powell, and Pabst series all have the same general characteristics; that is, they are all somewhat rugged in outline. With care, any two of these styles can be used together harmoniously in the same advertisement.

Many types of different names are so much alike that only a practised eye can distinguish one from the other. Bookman Old Style and Old-Style Antique, for example, are closely related. Powell and Pabst are very similiar to each other. Laureate, Venezia, and MacFarland have no marked differences. Jenson and Kelmscott are almost exactly alike. Cheltenham and Kenilworth can hardly be told apart. All these types, therefore, are not shown in this Section. In practical work, the ad-writer should give the printer the option of using any one of the closely related faces.

4. While the large publishing houses usually have almost every modern face of type that is made, it will be found that there are many printing offices that do not possess the full variety of type shown in this Section; in fact, there are very few offices that have more than half of these different styles. Therefore, when dealing with small printing offices having a limited assortment of type, the ad-writer should, if he makes a practice of specifying types and sends advertisements to the office frequently, find out what faces of type are at hand,

so as not to lose time by specifying unavailable faces. Good work can be obtained even in an office that has only a few suitable styles of type, provided the ad-writer knows how to specify the details of display. As suggested in a previous Section, unless the ad-writer is thoroughly competent to specify styles for display type and knows what types the printer has, it is better to let the layout merely show the arrangement and strength of the display and to give the competent printer liberty to use whatever style and size of type he has that will produce the display effect desired. But it is well in such a case to make suggestions to the printer, such as, "Use something like Post or Blanchard."

5. At the beginning of each of the following paragraphs, the type name is set in caps and lower case of the 10-point size of the type called for. A comparison with the 10-point Old-Style Roman body type, in which the body matter of this Section is set, will show what effect can be secured by using the particular display type in conjunction with Old-Style Roman body type.

THE BEST USES OF VARIOUS TYPE FACES

6. Cheltenham is an artistic, compact letter, and is more condensed than ordinary body type, so that more words can be set in a line of given length by using Cheltenham than would be possible by using body type of standard width. Cheltenham is one of the best new display and body letters and is well adapted to a variety of uses. The sizes from 12-point up afford excellent display type for magazines and trade papers. This style of type, however, should not be used for display in newspaper advertisements, as it has a light face and affords small contrast to body matter when printed on wood-pulp paper. Sizes smaller than 10-point should never be used for body matter in newspapers, as the small openings in the lower-case letters fill up very quickly. The body type sizes are very effective for catalog, booklet, and folder work, particularly where the page is a narrow

one, the condensed appearance of the type harmonizing with a long narrow page.

7. Cheltenham Wide is a companion face to Cheltenham, but it has a more extended face, and is therefore particularly appropriate for pages set in wide measure. It can be harmoniously used in conjunction with Cheltenham Bold Extended and Cheltenham Bold. Cheltenham Wide can be very easily read, and the smaller sizes make an attractive body letter for booklets, folders, and magazine advertisements.

8. Cheltenham Italic is a condensed Italic of the Cheltenham family. The small sizes of this type are not appropriate for newspaper work. However, it is well adapted for emphasis when used in conjunction with Cheltenham and printed on a good quality of paper. No sample page of this type is reproduced in this Section.

9. Cheltenham Bold has the style and character of Cheltenham, but is much heavier. It is a very useful and attractive display letter for all classes of advertising. Owing to its strength, it contrasts well with body matter, whether in all capitals or capitals and lower case. Where Cheltenham or Cheltenham Wide is used for body matter, a pleasing harmony can be secured by using Cheltenham Bold for display lines and subheadings. If care is taken to preserve balance, an introduction or an important paragraph may sometimes be set in Cheltenham Bold with good effect, particularly if the main display is in Cheltenham Bold. The large sizes of Cheltenham Bold are excellent for street-car cards, etc. This type is also a good display face for department-store advertisements. It can be used for body matter of circulars when printed on large work or in a tint.

10. Cheltenham Bold Condensed is a companion face to Cheltenham Bold. It can be used where a large number of letters or words have to go in a given measure and where Cheltenham Bold would be too wide. It is adapted to all the uses of Cheltenham Bold, and is particularly appropriate for

booklet and folder headings and subheadings, where the page is set in narrow measure.

11. Cheltenham Bold Extended has the same style of face as the other Cheltenham Bold series, but it is very much extended. It is useful in very wide measures, where little copy is furnished for the lines, and is particularly suitable for headings and subheadings on pages set in wide measure.

12. Bookman Old Style is an excellent all-around display and body letter, and is suitable, in the larger sizes, for magazine and newspaper display. The smaller sizes should not be used in newspaper display, except for body matter, as they afford but little contrast to Old-Style Roman body type. Bookman is a very good letter for body matter in magazine advertisements, booklets, folders, etc., especially those printed on antique paper. It is also a good type to use where it is desired to have a paragraph in type that is a little heavier than the regular body matter.

13. Pabst is a light-faced, slightly rugged display and body letter, a companion face to Schœffer, Powell, Roycroft, and Post Old Style, but much lighter in face. It is well adapted to magazine display, and is also useful for newspaper advertisements in which an artistic type is desired that is lighter than Post, Ben Franklin, Roycroft, etc. The sizes from 8- to 12-point make an excellent body letter for magazine advertisements, booklet, and folder pages, etc., while the 12-, 14-, and 18-point sizes are particularly suitable for advertisements that are to be set in single-paragraph style with wide margins and without headings.

14. De Vinne is a very useful display type. It can be used to advantage in magazine and newspaper display, for both main headings and subheadings. The lower case of the larger sizes is appropriate for street-car cards and for the body matter of small posters, window cards, etc.

15. De Vinne Condensed is a companion face to De Vinne. It can be used instead of regular De Vinne where it is neces-

sary to place more letters or words in a line of given length than would go in the regular De Vinne.

16. De Vinne Extended is a companion face to De Vinne and De Vinne Condensed. It can be used advantageously where it is necessary for a few letters or a few words to fill a wide measure. This type should be used sparingly, however, as more than one line of it is difficult to read. The De Vinne family can be found in nearly every printing office.

17. Quentell is a pleasing display letter, being somewhat heavier than medium weight. It is somewhat condensed and is suitable for a great variety of advertising needs, affording a strong contrast to body matter.

18. Post Old-Style Roman No. 1 is a rugged, somewhat extended, bold display letter that can be used very extensively. The larger sizes of lower case are appropriate for body matter of street-car cards and posters.

19. Post Old-Style Roman No. 2 is a very heavy-faced, rugged display letter, appropriate for display use in newspapers and magazines. It is not suitable for booklet and folder work, because it is too heavy and too extended for pages set in narrow measure. The lower case of the large sizes is a very strong body type to use on street-car cards, posters, etc.

20. Post Old-Style Condensed is a companion face to Post Old Style, and it proves very useful when a large number of words or letters has to be set in a narrow measure. By exercising discretion, this letter can be used for the display lines in booklet and folder work, as it is not so heavy and wide as the Post No. 2.

21. Post Old-Style Italic is a companion face to Post Old Style and Post Old-Style Condensed. It should be used sparingly, as it is hard to read when a number of lines are placed together. It is excellent for newspaper work in which no other Italic display lines are used. The 6-, 8-, and 10-point sizes are available for paragraph matter in booklets

and folders, where this special matter is held in to a narrower measure than the body type and where special emphasis is required.

22. Roycroft is a very bold, rugged display letter, somewhat wider than Post Condensed, and is suitable for nearly every class of display where strength is desired. It can be used in large or small sizes, as it affords a strong contrast to body matter, no matter how it is used. The smaller sizes make appropriate subheadings and price displays where the main headings of advertisements are set in the 18-, 24-, and 30-point sizes.

23. Schœffer is a somewhat condensed, medium-weight display letter. It is suitable for headings and subheadings in magazines and trade papers. The very small sizes should not be used for display lines in newspapers printed on wood-pulp paper, as these sizes afford little contrast to body matter. Schœffer is suitable for headings and subheadings in booklet and folder work if set in narrow measure.

24. Adver Condensed is a companion face to Schœffer, but is more condensed and heavier. Where heavy displays are desired, it is a good type to use.

25. Adtype is a face akin to Schœffer, Foster, and Adver Condensed. It has a heavy, strong face that gives good contrast in newspapers printed on cheap paper and wherever a heavy-faced, easily read letter is required.

26. Globe Gothic is a heavy-faced, clean-cut, easily read display letter, suitable for use where a very plain, strong letter would be appropriate.

27. Lining Arlington is a good, strong advertising letter, with a clean-cut, easily read face of a slightly rugged character. It is well suited to magazine advertising, and when used with discrimination, it serves as a first-class newspaper letter; but in newspaper advertisements, it is not advisable to use the very small sizes with small, solid type, as it affords but little contrast.

28. Bulfinch is a very neat, light-faced letter suitable for high-grade magazine advertising, booklets, folders, etc. On account of its light weight, it affords small contrast to body matter, and, except on such work as stationery, fine booklets, etc., it should be used only in the larger sizes for display purposes. Bulfinch is not adapted to newspaper advertising.

29. Cloister Black is a beautiful, clean-cut text letter. Being patterned after ancient manuscripts, it is particularly appropriate for ecclesiastical advertising, stationery, and programs of a dignified style, etc. The use of 6- and 8-point sizes for display should be avoided, as they are very hard to read. Text letters should never be used in all capitals, as capitals are particularly hard to read unless used in conjunction with lower-case letters.

30. Lining Cushing No. 2 is a light-faced body letter and is not made larger than 24-point. It is an excellent type to use in advertisements that are set in paragraph style without any display features and for the body matter of magazines and department-store advertisements. It can be used very effectively for the body matter of booklets and folders, but it should not be used for display lines if a good contrast is desired between display lines and body matter. Cushing is an appropriate type for subjects like high-grade jewelry.

31. Powell is an all-around display type having a face that is easily read and pleasing. It can be used for almost any purpose, but it is especially well adapted to high-grade magazines and to the body matter of paragraph display, street-car cards, posters, etc., where a lower-case letter is required that can be read easily. Powell type has only a medium-weight face, and when used for newspaper display, a size large enough to contrast well with body matter should be selected.

32. Laureate is a neat display letter that is often found very serviceable, especially on stock with an antique finish. It is also available for body type in the smaller sizes, from

6-point to 12-point, but when using body types in this way, if there are more than a few lines, it is advisable to lead the matter. Laureate can be used for magazine, newspaper, and trade-paper advertisements. It is not in very general use, and the ad-writer should use discrimination in calling for it in his work.

33. John Hancock is a strong, useful letter for headings, subheadings, price displays, etc. in newspaper work, affording excellent contrast to body type. It is one of the best new advertising faces, and can be used to advantage in magazine advertisements where only a few lines of display are used. Care should be taken in using this type, as too many lines of it will make an excessively black display. It should never be used for body matter except on large work such as street-car cards.

34. John Hancock Condensed is a companion face to John Hancock, and can be effectively used in conjunction with the regular John Hancock for a display line that contains too many words for the regular face. On account of its compression, it is a very good face for single-column newspaper display or for panels of department-store advertisements. It should never be used for body matter.

35. John Hancock Extended is a companion face to John Hancock and John Hancock Condensed. It should be used discriminately and only where it is necessary to place a very few letters or words in a wide measure. It can be appropriately used with its companion faces in newspaper and trade-paper display.

36. Caslon Old Style is a very legible old-style display and body letter, but it is used chiefly as a body letter. The sizes from 12-point up can be used in either capitals or capitals and lower case for display lines in magazines or booklets. As Caslon has a very light face, care should be taken, when using it for both display lines and body matter, to select sizes for the display that are large enough to contrast well with the body type. Caslon Old Style is

one of the best all-around body letters made; it has an artistic face and is easy to read. In newspaper work, the 6-point size should be avoided, as the openings in the lower-case letters fill up when printed on cheap, wood-pulp paper.

37. *Caslon Old-Style Italic* is a companion face to Caslon Old Style, and can be used advantageously in conjunction with it on all but newspaper display. This type is not appropriate for body matter.

38. Caslon Bold is a companion letter to Caslon Old Style, but it has a heavier face. It is an excellent all-around display type. It is also an excellent body type for catalogs and booklets when printed on antique paper or with colored ink. This type is also strong for street-car cards.

39. Caslon Bold Condensed is a narrower type than Caslon Bold, but it has the same general characteristics, and may be used in the same advertisement or in other work in which Caslon Bold is used. This condensed letter is particularly suitable for booklets and folders set the narrow way of the sheet, in which the ordinary Caslon Old Style is used for body matter. It is a good letter to use in magazine advertising where moderate contrast is required.

40. *Caslon Bold Italic* is another member of the Caslon Bold family, having all the general characteristics, except that it is a sloping letter. It can be used with Caslon or Caslon Bold for display, where only a few display lines are used. In street-car cards set in Caslon Bold, Caslon Bold Italic is a good type to use for a few words requiring emphasis.

41. MacFarland is a very useful letter. The sizes from 12-point up afford excellent contrast to leaded body matter, but should not be used for display type where the page is set solid, except in the sizes from 14-point up, as it is only a medium-weight letter. In the larger sizes, it is particularly well adapted to magazine and newspaper display. The 6-, 8-, 10-, and 12-point sizes make excellent body type for trade-paper and newspaper advertisements, but great care

should be exercised in calling for any unusual amount of this type, as very few printing offices possess it in large quantities. The larger sizes, from 48-point up, make an easily read body matter for street-car cards and posters.

42. MacFarland Condensed is a companion letter to MacFarland, and can be used well in conjunction with it. This condensed letter is particularly suitable for headings and subheadings, in booklet and folder work set the narrow way of a page. Care should be exercised in using the different sizes, as it is a light-faced letter and, being more condensed, it is not quite so strong as the MacFarland. Sizes under 12-point should not be used for display lines, nor should this type be used for body matter.

43. MacFarland Italic is a companion face to MacFarland and MacFarland Condensed. It can be used in conjunction with MacFarland if an Italic face is required for emphasis in body matter, and occasionally the sizes above 8-point can be used for display lines. A newspaper advertisement in which French Old Style, Caslon Old Style, or Old-Style Roman is used for body matter, will sometimes look well when displayed in MacFarland Italic. The use of MacFarland Italic for display lines where solid type is used for the body should be avoided, unless the body type is very small, as MacFarland Italic is only a medium-weight letter and will afford little contrast to a mass of large body type.

44. Corbitt is a strong, clean-cut, easily read display letter. It is useful in magazine or newspaper advertising and affords an excellent contrast to body matter even down to the smaller sizes. It is a fairly good letter for the display of department-store advertisements, but it is not suitable for body matter.

45. Corbitt Condensed is a companion face to Corbitt, and can be used in conjunction with Corbitt either where it is necessary to get more words in a line than could be set in the regular Corbitt, or where it is advisable to use a larger size than could be set in the line when using the

regular face. This type is useful in booklets and folders, set the narrow way of a page, where a heavy display face is desired.

46. McClure is a very easily read, clean-cut display letter, but the smaller sizes afford little contrast to body matter. It is an attractive letter for booklets, folders, etc., and it can be used in such cases both as display and as body matter. For instance, if the body of a folder is set in 6-, 8-, or 10-point McClure, display lines could be set in 14-, 18-, or 24-point, etc., and if the paper is good the contrast will be strong enough.

47. Foster is a heavy-faced, easily read display letter, and can be used in any class of advertising where a strong display is desired. Even the small sizes afford strong contrast to body matter and are particularly suitable for sub-heads, price displays, etc. Foster is an excellent face for headings, subheading, and price displays in department-store advertisements. This letter is not recommended for fine catalog, booklet, or folder work, as it is too heavy and of a Gothic nature. An exception to this rule will be noted in the next paragraph.

48. Webb is the same as Foster, except that it is outlined instead of having a solid face. The Foster series can be printed in a light tint and the Webb printed over it in a darker color, producing a two-color letter. All sizes of Webb, from 12-point up, are made so that they can be used in conjunction with Foster for two-color work. When used together, these two letters produce very artistic results on covers and title pages of catalogs, booklets, folders, and all kinds of two-color printing. This combination is a good one in case it is desired to emboss the line; that is, to have the printed letters pressed up above the surface of the paper. The Webb series can be used by itself very effectively in fine booklet and folder work, and occasionally in advertisements, but great care should be exercised that proper contrast is secured for the body matter, because Webb is

ordinarily hard to read when it is used for a heading or sub-heading made up of more than one line.

49. Gothic is to be used with discrimination, for it is extremely plain and has a heavy face. It is very easy to "overdisplay" an advertisement with Gothic type. A number of display lines set in Gothic will make an advertisement look crowded. Gothic is very strong where one line is displayed and the remainder of the copy is set in body type, as it affords an unusually strong contrast. Gothic is not a booklet type. It is used freely in mail-order advertisements, and is the strongest of all poster types. It is useful in newspaper and magazine advertisements where a strong line is desired. A feature of Gothic is that, being a very plain letter, all-capital lines are more readable than all-capital lines ordinarily are.

50. Gothic Condensed No. 1 is a companion face to Gothic No. 1, but it has a more compressed face, and thus allows the use of more words to a given measure. It should be used with care, as it is a very plain letter and gives a monotonous effect when used to excess.

51. Gothic No. 8 is a companion face to Gothic No. 1, but has a heavier face. It is very appropriate for mail-order advertising printed on cheap paper, as it affords strong contrast with small sizes of body type set solid. Gothic No. 8 is not appropriate for high-grade catalog, booklet, and folder work.

52. Jenson was at one time very popular, and it is still used as a general display type. It cannot be read quite so easily as some of the newer letters, and should not be used where very strong display is desired; nevertheless, it has graceful outlines. Jenson Condensed and Jenson Italic may be used effectively as companion types.

53. *Script* is a style of letter cut in imitation of handwriting. There are a great many different styles of script type, some of them being very artistic. The Inland French Script shown in this Section is a good example. Types of

this style are used principally for cards, formal announcements, etc. They are not suitable for newspaper display, and the slanting styles are not now used so extensively for letterheads as they once were.

54. A study of the other type exhibits should make clear the uses to which they are best adapted. It is impossible to set down rules for the use of all the different faces, because many types are so much alike and meet so nearly the same demands that it frequently becomes a matter of individual taste as to which shall be used. It is really fortunate that individual tastes do differ slightly, for otherwise there would be an excessive use of a few styles of type.

55. A few pages of body type are shown near the end of the Section. Old-Style Roman and Modern Roman are effective for practically all classes of advertising matter designed for reading at close range, yet the use of another face harmonious with the subject of the advertisement will sometimes give a desirable distinctiveness.

56. The plain borders and the simple styles among the ornamental borders may be used freely. The more ornamental borders should be used with much discrimination, as it is only occasionally that they are preferable. Styles in ornamental borders change frequently. Plain borders are always in good style.

The 3-point rule set at the right of the lines of type shows the full depth of the body; the upper end of the rule is on a line with the top of the type body, and the lower end is on a line with the base of the type body.

As, in setting many of the type pages, it was necessary to select words that would fill the line, the sentences and phrases of the Section should not be regarded as examples of good copy.

The numbers following many of the names of the borders are merely type founders' numbers and should not be used by ad-writers.

FOSTER

*84 Point***NO tub***72 Point***BIG can***60 Point***NET met***48 Point***SENT west***42 Point***DIME novels***36 Point***RETURN order**

FOSTER

*30 Point*

EXPERTSrequired |

24 Point

MENTIONED IN BOX |
Requiring Consideration |

18 Point

ADVERTISING IS AN ART |
But the artist \$1234567890 |

14 Point

CONVINCING APPEAL NOW SENT |
Many answers to advertisements are in |

12 Point

APPRECIATION OF FIRST IMPRESSION |
By which your advertising may be measured 9 |

10 Point

PAPER, DESIGN AND COLOR MUST NOT ONLY |
Harmonize with themselves but with the subject matter |

8 Point

IT IS TRUE THAT EFFORT MAY HAVE BEEN EXPENDED ON |
The preparation of copy; possibly an artist of good reputation has had |

6 Point

IT IS NOT ALWAYS THE BAND THAT PLAYS THE LOUDEST THAT GIVES |
The best music. Often strength of tone is given to hide the discord, and the same is |

WEBB

*72 Point*

DE pew |

60 Point

RED ink |

48 Point

HOW much |

42 Point

NOTE books |

36 Point

PIANO MUSIC |

Talented artists |



WEBB

30 Point

HAVE IT PUT ON |
All of your printing |

24 Point

IT PAYS TO USE IT |
Sign of fairness \$1234 |

18 Point

IT'S A BUSINESS GETTER |
Wise merchants know \$1234 |

14 Point

BETTER SANITARY CONDITIONS |
Rapidly eliminating white plague \$123 |

12 Point

LEARN WHAT IT IS AND INSIST ON IT |
Of rare value, still costs you nothing \$1234 |



CORBITT

*72 Point***HIS tin** |*60 Point***SET cut** |*48 Point***NEW face** |*36 Point***MUCH is used** |*30 Point***HONEST bargain** |*24 Point***MENTION of names** |

CORBITT



18 Point

**DESIGNS FOR WINDOWS |
Fire Sale \$1234567890 |
Now Being Shown Herein |**

14 Point

**AN EXTRAORDINARY BARGAIN |
Fine Dress Goods, Laces, Cottons |**

12 Point

**MORE PROFIT FOR THE RETAIL MAN |
Continuous Gains are Made in Every Line |**

10 Point

**TRY OUR NEW METHODS OF ADVERTISING |
Results are quickly shown by our method of |**

8 Point

**BEST MATERIAL IS MADE FOR PROGRESSIVE PRINTERS |
Thereby assuring better results to every energetic merchant |**

6 Point

**A LARGE ASSORTMENT OF FINEST CHINAWARE AT LOWEST PRICES |
Sale now going on. Tremendous bargains in Cut Glass and Silverware |**

CONDENSED CORBITT

*72 Point***MEN sent** |*60 Point***MICE dine** |*48 Point***BRING away** |*36 Point***SECURED gardens** |*30 Point***GREATEST medium of** |*24 Point***BUSINESS MEN very active** |

CONDENSED CORBITT

*18 Point*

**NEW IDEAS FOR BUSINESS MEN |
Big Profits Secured \$1234567890 |
Table of figures shows profits are |**

14 Point

**ALL HARDWOOD FINISHED THROUGHOUT |
Rooms are richly decorated with draperies |**

12 Point

**GOOD PRINTING IS THE BEST ADVERTISEMENT |
Advertising will sell your goods. Get in line to-day |**

10 Point

**IT'S THE MAN WITH THE EARLY START THAT HAS A |
Long handicap over the rest. It's time to start that catalog |**

8 Point

**IT IS NOW THE TIME OF THE YEAR TO PUT ADDITIONAL ENERGY INTO |
Your business. The cool weather stimulates people's brains and pocketbooks |**

6 Point

**YOU CAN'T TELL YOUR STORY FACE TO FACE TO EVERYBODY. IF YOU WOULD HAVE |
Them know your goods you must write or print descriptions. Why have these descriptions if |**



McCLURE

72 Point

RIM grit|

60 Point

BEN laid|

48 Point

GRIM meal|

36 Point

CHUNK reaper|

30 Point

MENDING dishpan|

24 Point

NUMBERING riders on|

McCLURE

*18 Point*

WE PRODUCE SOMETHING |
Rarely Ever \$1234567890 |
Without great effort and much |

14 Point

THE THINGS CALLED DEAR ARE |
When justly estimated, the cheapest, if |

12 Point

WORKS OF TASTE MUST BEAR A PRICE |
According to the skill, risk, time and expense |

10 Point

"LIVE AND LEARN," ROAD TO ACHIEVEMENT |
Egotism is a mighty stumbling-block of opportunity |

8 Point

ILLUSTRATION IS A UNIVERSAL LANGUAGE THAT PEOPLE |
Of all nations can read and understand. The better the illustration |

6 Point

ONE OF THE IMPORTANT CHANGES IN THE HISTORY OF TYPEFOUNDING |
Was the lining and set system inaugurated and perfected by the Inland Foundry |

MACFARLAND

*72 Point***BE kind |***60 Point***BIG sale! |***54 Point***FIRE calls |***48 Point***FINE linen |***42 Point***SURE transit |***36 Point***RIGHT method |**



MACFARLAND

*30 Point***SPECIAL meetings |***24 Point***DURABLE machinery \$ |***20 Point***FURNITURE expositions 482 |***18 Point***ELABORATE musical entertainment |***16 Point***NEW DESIGNS in washable goods |***14 Point***EXTENDED TOURS to the Holy Land |***12 Point***PRIVATE AUCTION of valuable art treasures |***10 Point***BEWILDERING MAZE of dainty ribbon values 8372 |***9 Point***COMPETITORS' PRICES knocked into a cocked hat \$92.40 |***8 Point***JUDICIOUS ADVERTISING WITH an air of originality counts most |***6 Point***OUR MAIN BUSINESS IS TO CAUSE A RAPID RISE IN YOUR BUSINESS 3 |****Our new cream of tartar baking powder is the recognized vehicle of success to the baker |***5 Point***IF YOUR INCOME IS RATHER SMALL, LET US TELL YOU HOW TO INCREASE IT |****Come and see the ideal suburb with its unusually wide avenues and fine modern residences |**

MACFARLAND ITALIC



48 Point

PRINTERS |*Have a home* |

36 Point

UNEQUALED! |*In any country 4* |

30 Point

ITS BEAUTIFUL |*Buildings and fine* |

24 Point

SCENERY AND AIR |*High, dry, and healthy* |



MACFARLAND ITALIC

20 Point

AT COLORADO SPRINGS |
“Its bounty unpurchasable” |

18 Point

ERECTED & MAINTAINED BY |
International Typographical Union |

14 Point

MAGNIFICENT HOSPITAL ANNEX |
Special tents for the tuberculosis residents |

12 Point

AND EVERYTHING STRICTLY MODERN |
Library contains eight thousand volumes 8765 |

10 Point

DONATED BY MEMBERS OF ORGANIZATION |
Main building is of white lava stone trimmed with red |

8 Point

ON A COMMANDING EMINENCE OVERLOOKING COLORADO |
Springs and the surrounding plains stand the Home buildings |

6 Point

THE GROUNDS SURROUNDING THE HOME ARE BEAUTIFIED BY LAWNS |
Flowers, shrubs, and trees, maple and elm alternating along the driveway to the gate |



CONDENSED MacFARLAND

*84 Point***HEN** flies |*72 Point***BUGS** turn |*60 Point***USED** many |*48 Point***GREAT** scenes |*36 Point***STRIKING** attractive! |*30 Point***CONDENSED** MacFarland |

CONDENSED MacFARLAND

*24 Point*

IMPROVEMENT IS ORDERED |
 Plain goods are sold below cost |

18 Point

COMBINATIONS OF COLORS SHOWN |
 Advertising is proposed \$1234567890 |

14 Point

EVERY PRINTED ARTICLE IS INTENDED TO BE |
 Read, and being read creates an impression. This |

12 Point

IT IS NOT ENOUGH THAT YOU COMPILE ALL NECESSARY |
 Data relative to your product or commodity; the complete |

10 Point

ADVERTISING IS NOT SIMPLY THE PLACING OF WORDS AND |
 Characters upon a sheet of paper, it must be a convincing appeal |

8 Point

EVERY EFFORT OF MODERN BUSINESS IS TO ATTRACT FAVORABLE ATTENTION |
 There is one very effective way—that is by judicious and intelligent use of printer's ink |

6 Point

BUSINESS STATIONERY OF THE PRESENT DAY HAS BEEN ELEVATED TO THE SAME HIGH QUALITY |
 That has so long been used in heraldry and art—by intaglio engraved plates. Elegance in commercial |

GOTHIC No. 1

*48 Point***SIX weeks |***42 Point***NINE hours |***36 Point***DOCKS afire! |***30 Point***HIGH winds blow |***24 Point***BONDS sold quickly 2 |***18 Point***EXHIBITIONS GIVEN DAILY |**
Tickets on sale at box office |



GOTHIC No. 1

14 Point

**A FINE DISPLAY OF USEFUL |
Household goods at low prices |**

12 Point

**BARGAINS IN EVERY DEPARTMENT |
A trial purchase will convince you \$12 |**

10 Point

**OUR DISPLAY OF EASTER BONNETS |
Will be the most magnificent ever shown! |**

9 Point

**WE ARE SHOWING THE MOST COMPLETE LINE |
Of jewelry in the city and invite careful inspection 9 |**

8 Point

**EXCLUSIVE DESIGNS IN PARISIAN GOWNS; EXPENSE |
Has not been spared in making our showing the finest 123 |**

6 Point

**SILKS, DRESS GOODS, LINEN AND WASH GOODS, LADIES' AND |
Men's Furnishings, in fact everything to go regardless of cost 12345 |**

CONDENSED GOTHIC No. 1

*72 Point***KIND words 5 |***60 Point***HOMES secured |***54 Point***CONCERN creators |***48 Point***GENEROUS invitation |***42 Point***WE REDEEM pledges? |***36 Point***QUICK SALES indicated 3 |**



CONDENSED GOTHIC No. 1

*30 Point***SUBURBAN CAB service extension***24 Point***SOUTHERN FARMS offer safe investments***18 Point***AMUSEMENT FOR CHILDREN and grown-up children***14 Point***WE MANUFACTURE AND INSTALL WIRELESS APPARATUS**
Resolve yourself into a committee of one and investigate us*12 Point***HEADLINES SHOULD BE STRIKING, SENSIBLE, PITHY, AND STRONG**
This style of type is effective when the demands of economy are insistent*10 Point***WE ARE INAUGURATING A HISTORY-MAKING SALE OF HOUSEHOLD FURNISHINGS**
Extraordinary reduction in prices affecting an unlimited variety of staple wares \$*8 Point***QUALITY AND STYLE ARE A HAPPY COMBINATION, ESPECIALLY WHEN APPLIED TO CLOTHING**
Quality—that's mainly in the fabric; style—that's in the making, and it's the proof of ability*6 Point***ONCE IN A GREAT WHILE WE TELL YOU THAT WE ARE GOING TO DO SOMETHING OUT OF THE ORDINARY**
Past experience has demonstrated that when we make a special announcement "there's somethin' doin' "

GOTHIC No. 8

*72 Point***IN sets***60 Point***BIG lot!***54 Point***INK well***48 Point***FIRE sale***42 Point***MINE shaft***36 Point***GRASS seed!**



GOTHIC No. 8

30 Point

RUBBER collars |

24 Point

FINE SHOES for men |

18 Point

WAR NEWS from the East |

14 Point

ENTERPRISING manufacturers \$ |

12 Point

UNLIMITED CAPITAL for investments 8 |

10 Point

SERIES OF NOVEL ATHLETIC CONTESTS \$ |
Handsome prizes for successful competitors |

9 Point

YOU NEED MORE LIFE IN YOUR BUSINESS \$35 |
Advertise and let people know you are in business |

8 Point

THERE ARE UPS AND DOWNS IN MOST EVERY BUSINESS |
Atlas Elevators reduce anxiety attendant upon ups and downs |

6 Point

THERE ARE REPORTS OF ANXIETY AMONG OUR COMPETITORS \$98.20 |
Constant imitation of our products is proof positive of their superiority \$87 |

5 Point

WE HAVE A PLAN THAT PLACES A COMFORTABLE HOME WITHIN EVERY ONE'S REACH |
Send for our new illustrated book describing our growing addition to Sycamore Borough |

LINING DE VINNE No. 2

AMERICAN TYPE FOUNDERS CO.

*72 Point***Box Lid***60 Point***Red Hats***54 Point***New Style***48 Point***Onyx Table***42 Point***Nice Bracelet***36 Point***Gorgeous Cloth**

LINING DE VINNE No. 2

AMERICAN TYPE FOUNDERS CO.

30 Point

FINE NECKWEAR |
In different designs |

24 Point

HANDSOME JACKETS |
Made of mixed cheviots |

18 Point

MEN'S FURNISHING STORE |
Full line of neckties 1234567890 |

14 Point

CLEARING SALE OF RED TURBANS |
Many good designs among these hats |

12 Point

GREAT COLLECTION OF SAMPLE SHOES |
Tremendous reduction recently inaugurated |

10 Point

MID-WINTER SALE OF FINE MUSICAL INSTRUMENTS |
Endless variety of phonograph records and sheet music |

8 Point

DURABLE UNDERCLOTHING |
Call and inspect our big stock |

7 Point

CHOICE HEMSTITCHED SCARFS |
Many splendid patterns submitted |

6 Point

PROFESSOR DUMONT'S POWDERS |
Excellent for chapped hands and face |

5½ Point

SPLENDID MAHOGANY ICEBOXES |
Lined throughout with white enamel |

LINING DE VINNE CONDENSED No. 2

AMERICAN TYPE FOUNDERS CO

*72 Point***Hat Band***60 Point***Corset Box***54 Point***Metal Prices***48 Point***Quick Service***42 Point***Realty Bargains***36 Point***Machinery Builder**

LINING DE VINNE CONDENSED No. 2

AMERICAN TYPE FOUNDERS CO.

30 Point

THE GERMAN STORE |
Leaders in merchandise |

24 Point

PROPER SPRING CLOTHING |
Extraordinary announcement |

18 Point

DELIGHTFUL CREATIONS OFFERED |
New goods at small prices 1234567890 |

14 Point

FINE LINE OF LITHOGRAPHED STATIONERY |
Splendid specimens showing commercial work |

12 Point

PRINTING REPORTS FILED WITH SECRETARY CRAFT |
Review of the statistics shows wonderful development |

10 Point

COMPLETE ARCHITECTURAL DESIGNS COPIED AT MINIMUM PRICES |
Competent draughtsmen combine to lessen cost of original drawings |

8 Point

READY-MADE CLOTHING EXHIBITS |
New styles create favorable opinions |

6 Point

PATENT EXTENSION DESKS AT HALF PRICE |
Office furniture and supplies at a big reduction |

LINING DEVINNE EXTENDED No. 2

AMERICAN TYPE FOUNDERS CO.

72 Point

Clock

60 Point

Big Hit

48 Point

Nice Pin

42 Point

PIG IRON

Best kind

36 Point

FINE DISH

China cups

LINING DE VINNE EXTENDED No. 2

AMERICAN TYPE FOUNDERS CO.

30 Point

KID GLOVES |
Stylish colors |

24 Point

EASTER CARDS |
Great conception |

18 Point

HIGH=GRADE CLOTH |
Patterns 1234567890 |

14 Point

SPRING DRESS GOODS |
Fashionable Picture Hats |

12 Point

GREAT BICYCLE EXHIBITION |
All the latest models displayed |

10 Point

BARGAINS IN AUTOMOBILE ROBES |
Liberal variety of styles to choose from |

8 Point

NOBBY CLOTHING |
Something real nice |

6 Point

ELEGANT SILK ROBES |
Neat effects from abroad |

Lining Quentell No. 2

AMERICAN TYPE FOUNDERS CO.

*72 Point***Neat Suit***60 Point***Gold Rings***54 Point***Silver Knife***48 Point***Rare Jewelry***42 Point***Choicest Gems***36 Point***Bronze Ornament**

Lining Quentell No. 2

AMERICAN TYPE FOUNDERS CO.

30 Point

HANDSOME FOULARDS |
Magnificent Creations |

24 Point

FASHIONABLE BROADCLOTH |
European markets depleted |

18 Point

EXTRAORDINARY CARPET BARGAINS |
Tremendous sacrifice 1234567890 |

14 Point

GRAND DISPLAY OF SUMMER DRESS GOODS |
Now on exhibition in our sumptuous arcade |

12 Point

EXCELLENT OPPORTUNITY FOR MUSICAL SCHOLARS |
High-grade pianos at prices that defy competition |

10 Point

SPLENDID ASSORTMENT OF CHARMINGLY COLORED HOUSE GOWNS |
Soft and clinging garments made in all the fashionable shapes |

8 Point

WORSTEDS AND NOVELTY FABRICS |
Myriads of strong and neat styles |

6 Point

CHOICE PANAMA CLOTHS IN PLAIN COLORS |
Attractiveness and durability combined |

"Post" Oldstyle Roman No. 1

AMERICAN TYPE FOUNDERS CO.

*72 Point***Job Lot***60 Point***Gold Pin***54 Point***Pearl Box***48 Point***New Stock***42 Point***Lower Price***36 Point***Grand Bargain**

"Post" Oldstyle Roman No. 1AMERICAN TYPE FOUNDERS CO.

30 Point

SUPERB LAMPS |
The durable kind |

24 Point

EASTER APPAREL |
Fashionable overcoat |

18 Point

SILVER SALT-CELLARS |
Neat Designs 1234567890 |

14 Point

GOLD TOOTHPICK HOLDERS |
Ornamental and useful souvenirs |

12 Point

LARGE COLLECTION OF ANTIQUES |
Handsome olive dishes and celery trays |

10 Point

DRESSY GARMENTS FOR THE SPRING |
Made in all the different styles and lengths |

8 Point

KITCHEN FURNITURE |
Now selling at half price |

6 Point

HANDSOME SIDEBBOARD |
Lined with galvanized metal |

"Post" Oldstyle Roman No. 2AMERICAN TYPE FOUNDERS CO.

*72 Point***Cloak***60 Point***Red Tie***54 Point***Nut Coal***48 Point***Dish Pans***42 Point***Hair Comb***36 Point***Enamel Shoe**

"Post" Oldstyle Roman No. 2AMERICAN TYPE FOUNDERS CO.

*30 Point***JEWEL BOXES |**
Exquisite Styles |*24 Point***DURABLE SOCKS |**
Choice Underwear |*18 Point***SPLENDID NOVELTIES |**
Candy Toys 1234567890 |*14 Point***ENORMOUS ASSORTMENT |**
Women's four-button gloves |*12 Point***USEFUL PRESERVING KETTLES |**
Convenient article for the kitchen |*10 Point***FINE LEATHER DRESS-SUIT CASE |**
The real thing for summer vacations |*8 Point***FOREIGN PICTURES |**
Great color blending |*6 Point***SERVICEABLE FRAMES |**
Very artistic conceptions |

"POST" CONDENSED

AMERICAN TYPE FOUNDERS CO.

*72 Point***Red Sleds***60 Point***Quaint Silk***54 Point***Kimo Corset***48 Point***Elegant Clock***42 Point***Pure Irish Linen***36 Point***Nice Color Designs**

"POST" CONDENSEDAMERICAN TYPE FOUNDERS CO.

30 Point

SPLENDID RAIMENT |
Made from lisle thread |

24 Point

OUR NEW DEPARTMENT |
Store will open next week |

18 Point

TEN TAPESTRY COUCH COVERS |
Only one to a patron 1234567890 |

14 Point

REDINGTON PHONOGRAPH MACHINES |
Sixteen different records given away free |

12 Point

CHOICE BARGAINS IN HIGH-GRADE BICYCLES |
Motor attachments will be furnished if desired |

10 Point

RELIABLE HOUSE FURNISHINGS FOR SALE HERE |
Our best and only guarantee is our known reputation |

8 Point

EXCELLENT SUMMER GOWNS |
Just the thing for warm days |

6 Point

MAGNIFICENT SPRING OVERCOATS |
Finest material used in these goods |

"Post" Oldstyle Italic

AMERICAN TYPE FOUNDERS CO.

60 Point

UNIQUE
Hair Pins

48 Point

NICE ROBE
Curious Style

36 Point

WHITE SATIN
Neatly fashioned

30 Point

MODEL BICYCLE
Delightful machine

"Post" Oldstyle Italic

AMERICAN TYPE FOUNDERS CO.

24 Point

TOILET NOVELTIES |
Quaint celluloid articles |

18 Point

DELICIOUS FRUIT CANDY |
Choice ingredients 1234567890 |

14 Point

SPLENDID FRENCH LINGERIE |
Large collection of stunning waists |

12 Point

MODERATE PRICED UNDERGARMENT |
Bright and stylish effects in ladies' hosiery |

10 Point

WONDERFUL VARIETY OF TAFFETA SUITS |
Numerous designs taken from our foreign models |

8 Point

THE LATEST FASHIONS IN EASTER HABERDASHERY |
A bewildering assortment of charmingly colored neckties |

6 Point

OUR MEDIUM LENGTH OVERCOATS IN CONSERVATIVE SHADES |
Made in a manner that compels the admiration of the most exacting |

ROYCROFT

AMERICAN TYPE FOUNDERS CO.

*72 Point***Rare Silk***60 Point***Neat China***48 Point***GRAND BED**
White design*42 Point***BEST MUSLIN**
Quaint material

ROYCROFT

AMERICAN TYPE FOUNDERS CO.

36 Point

PARLOR CHAIR |
Oriental furniture |

30 Point

EASTER FLOWERS |
A beautiful exhibition |

24 Point

PLEASING MILLINERY |
Gorgeous spring bonnets |

18 Point

DAINTY SUMMER RAIMENT |
European creation 1234567890 |

12 Point

BIG REDUCTIONS IN TAILOR-MADE SUITS |
Excellent opportunity to secure stylish clothing |

10 Point

SOME SERVICEABLE TRAVELING REQUISITES |
Combination wardrobe trunks and leather suit cases |

8 Point

MAGNIFICENT ASSORTMENT OF EMBROIDERED KERCHIEFS |
Their marvelous charm and spring-like beauty are simply bewitching |

HEARST

*72 Point***NO tin** |*60 Point***HIS fad** |*48 Point***RED men** |*36 Point***CORN breads** |*30 Point***BRAND sixteen** |*24 Point***BUSINESS increased** |



HEARST

18 Point

SURGICAL APPLIANCES |
At greatly reduced prices |

14 Point

DRUGS AND TOILET ARTICLES |
Sold at lower than first cost 10 |

12 Point

PHOTOGRAPHERS' SUPPLY BUREAU |
Cameras, flash-light powder, tripods, etc. |

10 Point

LATEST STYLES IN MILLINERY ART 18 |
Sure to meet the taste of the most fastidious |

8 Point

PLUMBING AND GAS-FITTING PROMPTLY EXECUTED |
A perfect sanitary system completes the modern home |

6 Point

SUCCESS IS NOT INHERITED; RATHER THE REWARD OF EFFORT |
Ceaseless effort alone has been the proud factor in our business success |

LINING SCHÖEFFER OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

72 Point

Plush Coat |

60 Point

BLUE SKIRT |

Choice make |

48 Point

ETON JACKET |

Handsome style |

36 Point

NICE SUSPENDERS |

Pleasing and durable |

LINING SCHÖEFFER OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

30 Point

NUMEROUS BARGAINS |
Everything for the home |

24 Point

MAGNIFICENT LONG COAT |
Latest and most artistic pattern |

18 Point

OUR PARISIAN GOWNS ARE SUPERB |
Graceful draperies imported 1234567890 |

14 Point

SPLENDID FOREIGN MUSLINS AND LINENS |
Exquisite laces which show the touch of genius |

12 Point

UNRIVALED ASSORTMENT OF SPLENDID LINOLEUMS |
Most beautiful and bewitching effects in durable oilcloths |

10 Point

DREAMY COLLECTION OF HANDSOMELY DESIGNED MANTLES |
Phenomenal display of beautiful garments which are simply indescribable |

8 Point

HUGE STOCK OF DELIGHTFUL HOLLAND ROSE BUSHES IS NOW OFFERED |
Each bush is grafted on a strong, healthy manetti root, and is guaranteed to thrive |

ADVER CONDENSED

AMERICAN TYPE FOUNDERS CO.

*72 Point***Easter Goods***60 Point***WINTER ROBES****Delightful color***48 Point***CURIOUS BRONZES****Pleasing ornaments***36 Point***BEAUTIFUL SIDEBOARDS****At greatly reduced prices**

ADVER CONDENSED

AMERICAN TYPE FOUNDERS CO.

30 Point

CHEAP AXMINSTER CARPETS
Splendid array of neat designs

24 Point

SOME NEW CONCEITS IN BUCKLES
Latest and most stunning novelties

18 Point

A NICE LOT OF CHOICE SATIN FOULARDS
Printed on ground of navy blue 1234567890

14 Point

AN ASSEMBLAGE OF WOMEN'S SUITS AND COATS
Charming and interesting display of fine raiments

12 Point

MISCELLANEOUS COLLECTION OF GLASSWARE AND CUTLERY
Large line of dining-room requisites to be disposed of cheap

10 Point

MEN'S SAMPLE SHOES AT PRICES THAT ARE TRULY REMARKABLE
Fastidious young men will find many exclusive patterns to select from

8 Point

THE SWEET-TONED MARKSON PIANOS WILL ADVANCE IN PRICE EARLY NEXT WEEK
These fine instruments have always been noted for their wonderful artistic qualities

ADTYPE

AMERICAN TYPE FOUNDERS CO.

*72 Point***Silk Ties***60 Point***Fine Color***48 Point***Quaint Mode***42 Point***RARE GOODS****Highest values***36 Point***MODERN STYLE****Choicest patterns**

ADTYPE

AMERICAN TYPE FOUNDERS CO.

30 Point

BATHING POWDER |
Soothing preparation |

24 Point

DELIGHTFUL PERFUME |
Refreshing toilet articles |

18 Point

PUREST INGREDIENTS USED |
Antiseptic soaps 1234567890 |

14 Point

MARSDEN'S PARISIAN TOOTHWASH |
Whitens the enamel and prevents decay |

12 Point

SPLENDIDLY ORNAMENTED HAIRBRUSHES |
Neat and convenient souvenirs for the boudoir |

10 Point

HEALTHFUL AND SPARKLING SUMMER DRINKS |
Made in tablet form for the convenience of tourists |

8 Point

NEATLY CARVED STATUARY |
Beautiful images now exhibited |

6 Point

DELICIOUS BONBONS AND CANDIES |
Exquisite confections on second floor |

LINING ARLINGTON OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

*72 Point***GRADES****Nice size***60 Point***SPECIALS****Black tape***48 Point***LIGHT COLOR****Fine materials**

LINING ARLINGTON OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

36 Point

BRIGHT CARPETS |
Fashionable design |

30 Point

MODERN FURNITURE |
Neat lounging couches |

24 Point

WHOLESALE REDUCTIONS |
Elegant chance for bargains |

18 Point

FINE SILVERWARE ASSORTMENT |
Sideboards and tables fully supplied |

12 Point

EXCELLENT DRESS ROBES AND MILLINERY GOODS |
Remarkable in design and very best of workmanship |

LINING JENSON OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

72 Point

Polka Dots|

60 Point

Sugar Bowl|

54 Point

Outing Goods|

48 Point

Reclining Chair|

42 Point

Agate Hardware|

LINING JENSON OLDSTYLE No. 2

AMERICAN TYPE FOUNDERS CO.

36 Point

RUBBER SHOES |
We have every size |

30 Point

BEDROOM SHADES |
Also for the dining room |

24 Point

OTTOMAN TAPESTRY |
From the home of the Turks |

18 Point

SILVER-PLATED FRUIT TRAY |
Fruit and berry dishes in blue and pink |

14 Point

HOOKS AND EYES FOR TRADERS |
Spring catalogue mailed free to dealers only |

12 Point

GUTERPUP'S LATEST DRESS PATTERNS |
No money required to earn a twentieth century dress |

LINING JENSON ITALIC No. 2

AMERICAN TYPE FOUNDERS CO.

36 Point

CUTLERY STORE |
Superior steel goods |

30 Point

NEW SONG FOLIOS |
In our music department |

24 Point

SPRING DRESS GOODS |
From leading foreign makers |

18 Point

PILLOW-CASES AND BEDDING |
The best that a medium price will buy |

12 Point

READY TO WEAR CUSTOM-MADE SHIRTS |
Latest fashion cut; truly and systematically finished |



CASLON OLD STYLE ITALIC

42 Point

THOSE writing |

36 Point

SHORT & stubby |

30 Point

PRESENT document |

24 Point

DUSTLESS method used |

20 Point

CONTINUED his long march |

18 Point

FORTUNES ARE NOW LEFT |*To many unlawful heirs \$1234567890* |

14 Point

The PRESENT-DAY two-revolution press |

12 Point

RIGID BASES TO GET full value of impression |

10 Point

THE MECHANISMS of *ALL* new rifles are simple and strong |

8 Point

OUR PRICES ARE THE LOWEST, and goods are strictly in compliance |

6 Point

THE MAN WHO NEVER SEES YOU MUST judge you by your stationery, your catalog and the |

CASLON OLD STYLE

*72 Point*

IN tune! |

54 Point

ICE cold? |

42 Point

RUSH orders |

36 Point

GRAND events |

30 Point

MEDIUM exposed |

24 Point

EXCLUSIVE wearables! |



CASLON OLD STYLE

20 Point

TEMPTING DELICACIES |
Bakers to the fastidious \$872 |

18 Point

SEASONABLE OPERETTAS! |
Midsummer musical refreshment |

16 Point

CLEVER IDEAS EVOLVED 3 |
Wonder workers for advertisers 6 |

14 Point

COTTAGES FOR THE MULTITUDE |
Liberal inducements to real-estate investors |

12 Point

"DOWN AT PRICES THAT ARE DOWN" |
Is oddly applicable to our swan's down pillow sale |

10 Point

FASHIONABLE OUTFITS FOR SMART DRESSERS |
There is a touch of perfection in our tailoring that foils criticism |

8 Point

UP-HILL WORK MAY BE DELIGHTFULLY ACCOMPLISHED |
With our improved model Twentieth Century Hill-Climbing Automobiles |

6 Point

'TIS A FEAT TO FIT FEET AND, DONE SUCCESSFULLY, 'TIS A FETE TO TENDER FEET |
Our enviable reputation as successful shoe makers is due to our ability to fit all kinds of feet |

CASLON BOLD SERIES

*72 Point***Dismal***60 Point***Send ME***54 Point***ON Trial***48 Point***Foire SILK***42 Point***RAIN Proof***36 Point***Freakish IDEA***30 Point***SPRING Revision**



CASLON BOLD SERIES

24 Point

CORRESPONDENCE |
Course in Advertising |

18 Point

TALENT IN THE ROUGH |
Salary \$1234567890 Weekly |

14 Point

MAGAZINES AND NEWSPAPERS |
Demand strong, clear cut display type |

12 Point

PORTRAIT PAINTERS GO ON A PICNIC |
A mixture of long hair, sienna and sandwiches |

10 Point

INCREASING DEMAND FOR SHORT STORIES |
Lengthy, voluminous novels are becoming obsolete |

9 Point

THE PACIFICATION OF THE PHILIPPINE ISLANDS |
Our method of injecting civilization with a Mauser rifle |

8 Point

THIS LAND OF EQUALITY WHERE WE PAY \$10,000 FOR |
Pet dogs and 20 cents to a poor woman for making a dozen shirts |

6 Point

THE DISTINCTIVE CHARACTERISTICS OF OUR PRESIDENTS ARE |
A reflex of the trend of public thought existing during their respective terms |

5 Point

WAR PRODUCES GREAT GENERALS; COMMERCIAL ERAS MAKE FINANCIAL GIANTS |
Certain conditions produce men capable of handling any crisis occasioned by those conditions |

CASLON BOLD ITALIC

*60 Point****Montael*** |*54 Point****IN Berlin*** |*48 Point****Sends AID*** |*42 Point****FOR Russia*** |*36 Point****Cruisers SAIL*** |*30 Point****FROM Cronstadt*** |*24 Point****Destination SECRET*** |



CASLON BOLD ITALIC

18 Point

INVASION OF THIBET |
With 1234567890 Soldiers |

14 Point

FAMOUS LONLAI TAPESTRIES |
From the land of the Grand Llama |

12 Point

EACH REPRESENTS THE LIFE WORK |
Of several patient, skillful Oriental weavers |

10 Point

WE SHOW OTHER THIBETAN NOVELTIES |
And souvenirs, all with quaint native decorations |

9 Point

ST. GALL EMBROIDERIES AT A THIRD BELOW |
Regular prices. Sample strips of edging and insertions |

8 Point

ANOTHER NEW EFFECT IS DOUBLE WIDTH BATISTE |
With embroidery in centre, intended for fancy white waists |

6 Point

OUR PIANO DISPLAY IS THE FINEST WE HAVE EVER SHOWN |
You are invited to inspect these magnificent instruments. Daily concerts |

5 Point

STEEL STUDDED BELTS AND GIRDLES FROM PARIS ARRIVED YESTERDAY |
They are beyond a doubt the most novel and exclusive belts of the season. Second floor, west |

CASLON BOLD CONDENSED SERIES

*96 Point***Studies***84 Point***Clothier***72 Point***Holds ON***60 Point***FINE China***54 Point***Export SILK**



CASLON BOLD CONDENSED SERIES

*48 Point***Winter SUITS |***42 Point***SALE of Clothes |***36 Point***Fashionable SHOES |***30 Point***SPRING Hat Reduction |***24 Point***A Great Sale of FURNITURE |***18 Point***TURKISH RUGS |
Reduced in Price |***14 Point***SUMMER DRESSES |
White Lawn Waists |***12 Point***PIANOS AND ORGANS |
The finest tone and finish |***10 Point***FANCY LEATHER GOODS |
Pocketbooks and Card Cases |***8 Point***CHINAWARE AND GLASSWARE |
Both imported and domestic goods |***6 Point***STYLISH PETTICOATS MADE OF SILK |
Simply meeting the demand for underskirts |**

Cloister Black

AMERICAN TYPE FOUNDERS CO.

72 Point

Best Calf

60 Point

Real Thing

48 Point

Dainty Gloves

*42 Point*Sound Footwear
Choicest material*36 Point*Leather Pocketbook
Remarkable novelty

Cloister Black

AMERICAN TYPE FOUNDERS CO

30 Point

Beautiful Toilet Articles |
Neatly ornamented clocks |

24 Point

Unexcelled Bathing Powders |
Delightfully refreshing lotion |

18 Point

Artistic Picture Bonnets for Children |
Collection of fancy hats 1234567890 |

14 Point

Marvellous Souvenirs Direct From the Orient |
Charmed amulets and many other trinkets free |

12 Point

A Phenomenal Triumph in Modern Cigarette Making |
Discriminating critics appreciate their delightful flavor |

10 Point

Sixteenth Annual Exhibition of Tropical Flowers and Plants |
Acknowledged by leading experts as the season's greatest event |

8 Point

Something New in Japanese Vases |
An endless assortment of fancy china |

6 Point

Many New Designs in Axminster Carpets |
These patterns are considered very desirable |

POWELL SERIES

*72 Point***Decided***60 Point***IN Mirth***48 Point***Sable FURS***36 Point***DINNER SETS****Haviland China***30 Point***GUENDJI RUGS****Exquisite Colorings**



POWELL SERIES

24 Point

ACETYLENE LAMP |
The purest, whitest light |

18 Point

NEW AUTUMN FABRICS |
We show 1234567890 patterns |

14 Point

ARTISTIC IDEAS IN CERAMICS |
The latest output of the Volkmar kilns |

12 Point

EXHIBITION OF ANCIENT POTTERY |
Wine jars excavated from the site of Babylon |

10 Point

SOME STAMPED WITH ROYAL INSIGNIA |
Progressive examples from ancients to modern times |

8 Point

AN IMITATION OF PETRONIUS' PHYRREAN VASE |
The classic style and beauty of which has never since been equalled |

6 Point

THE FORMULA FOR FLEXIBLE GLASS WAS LOST CENTURIES AGO |
The formula for living 600 or 800 years, like Methuselah, seems also to have been lost |

LAUREATE SERIES

*72 Point***IN Style***60 Point***Hair PIN***48 Point***FUR Cloaks***36 Point***UNION MADE**
Sewed with silk*30 Point***LAUREATE & FACE**
Universal line system

LAUREATE SERIES

24 Point

MEDIUM AD. TYPES |
Department store news |

18 Point

UTILIZE SPARE MOMENTS |
Time for play and time for work |

14 Point

NEW DRESS AND WALKING SUITS |
Collarless, with military shoulder capes |

12 Point

PURE IRISH LINEN, EXCELLENT QUALITY |
Finely finished, for shirtwaist suits; extra values |

10 Point

SPECIAL BARGAINS IN WOMEN'S PETTICOATS |
New washable petticoats, full flare, with ruffles, tucked |

8 Point

"CLOTHING TO BE SMART MUST BE MADE TO ORDER" |
Needless to say the tailoring is good; clothing sets well; retains its shape |

6 Point

YOUR CHOICE OF A VARIETY OF COLORINGS AND WEAVES AND |
All the newest patterns just from the mills. We direct special attention to our fabrics |

JOHN HANCOCK

*72 Point***TO-Day***60 Point***New FIT***48 Point***RUG Sales***42 Point***Prices LOW***36 Point***REAR Admiral***30 Point***Point Set LETTER**

**JOHN HANCOCK**

24 Point

NEW SPRING GOWNS |
Matchless as to style |

18 Point

IMPORTED DRESS LININGS |
Our prices are your saving |

14 Point

JOHN HANCOCK A STRIKING TYPE |
Universal line made of nickel-alloy |

12 Point

IT IS NOT THE WRITING THAT COUNTS |
So much as that which is written about |

10 Point

IF AN ADVERTISER HAS A MESSAGE TO BE |
Delivered he uses cold type to do the work |

8 Point

ADVERTISING WILL SELL ANYTHING THAT OUGHT TO |
Be sold; that is a broad statement, nevertheless true |

6 Point

THE AMOUNT OF MONEY A MAN SHOULD SPEND IN ADVERTISING |
Depends very largely upon how much business he is prepared to do |

JOHN HANCOCK CONDENSED

*72 Point***SHOE Sale** |*60 Point***Oxford TIES** |*48 Point***HEEL Cushions** |*42 Point***Summer SPORTS** |*36 Point***REGATTA at Chester** |*30 Point***Cambridge is VICTORIOUS** |



JOHN HANCOCK CONDENSED

24 Point

ELECTRICAL TRANSPORTATION |
Is still an undeveloped service |

18 Point

WONDERFUL ADVANCES BEING MADE |
From New York 1234567890 leagues to |

14 Point

THE RELATIONSHIP OF ELECTRICITY AND LIFE |
A mysterious connection that remains unsolved |

12 Point

THE FIELD FOR ADVERTISEMENT WRITERS UNLIMITED |
A profession that has attained considerable importance |

10 Point

THE PRESENT AGE IS AN ERA OF PICTURES AND ILLUSTRATIONS |
From daily papers to editions de luxe, everything is pictured |

8 Point

PICTURES OF BULLS, BALLET GIRLS AND WHISKEY BOTTLES EMBELLISH OUR |
Landscapes; even the food you eat is illustrated in colors on the trolley car walls |

6 Point

A RECENTLY DISCOVERED METHOD OF PHOTOGRAPHY, WHICH PRODUCES PRINTS IN |
The natural colors, opens up possibilities of still further achievement in the illustrative line |

JOHN HANCOCK EXTENDED

*60 Point***Hand***48 Point***Blown***42 Point***IN Peru***36 Point***CHURCH
Festivals***30 Point***RECEIVED
Same Date**



JOHN HANCOCK EXTENDED

24 Point

CONDITIONS |
Still the same |

18 Point

MONEY SCARCE |
Sale \$1234567890 |

14 Point

SHIPMENTS OF GOLD |
Helps financial tension |

12 Point

OUR MERCHANT MARINE |
Rapidly increasing its size |

10 Point

INSURANCE ON SOUND BASIS |
Much needed reforms instituted |

8 Point

POLICY HOLDERS APPOINT COMMITTEE |
To secure permanent restrictive legislation |

6 Point

FINANCIAL CORRUPTION ATTRACTS ATTENTION |
In England, France and other continental countries |

PABST OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

72 Point

Fine Silk

60 Point

Straw Hat

48 Point

Nice Muslins

42 Point

HAND BAG

Rare Souvenirs

36 Point

GOLD CLOCK

Original in Design

PABST OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

30 Point

CHOICE CIGARS |
High-Grade Material |

24 Point

MAHOGANY TABLE |
Magnificent parlor furniture |

18 Point

FANCY REFRIGERATORS |
Lined with blue enamel 1234567890 |

14 Point

DELICIOUS SUMMER BEVERAGES |
Quickly concocted with our delightful flavors |

12 Point

REDUCTION IN MUSICAL INSTRUMENTS |
Splendid opportunity to secure phonographs at small cost |

10 Point

SACRIFICE SALE OF GORGEOUS SPRING HATS |
Great lines of imported and domestic millinery at bargain prices |

8 Point

GIRLS' WINTER GARMENTS |
Heavy clothing for the cold weather |

6 Point

HANDSOME CHEVIOT OVERCOAT |
Made of the best material with velvet collar |

CHELTENHAM OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

72 Point

Black Suits|

60 Point

Rare Bargain|

48 Point

Spring Overcoat|

42 Point

SHEET MUSIC|

Duets for mandolin|

36 Point

RED KERCHIEFS|

Extraordinary material|

CHELTENHAM OLDSTYLE

AMERICAN TYPE FOUNDERS CO

30 Point

PARLOR CARPETS |
Neat and attractive designs |

24 Point

FASHIONABLE CORSET |
Made from high-grade material |

18 Point

REMNANT SALES OF LINEN |
Handsome color designs 1234567890 |

14 Point

MEAD'S SHOES FOR BOYS AND MEN |
Upheld by all leading shoe and department stores |

12 Point

BEAUTIFUL SILK ROBES AND EASTER HATS |
Remarkably good designs and the very best of workmanship |

11 Point

SEVEN-PIECE MAHOGANY DINING ROOM SET |
Our motto: the well pleased customer is the best advertisement |

10 Point

EXCELLENT OPPORTUNITY OFFERED THURSDAY |
One hundred years of general merchandising experience is given you |

8 Point

EMBROIDERED UNDERWEAR |
Wonderful creations direct from abroad |

6 Point

PHENOMENAL FURNITURE SALES |
Choice bargains for the economical housewives |

CHELTENHAM WIDE

AMERICAN TYPE FOUNDERS CO.

72 Point

Diamond |

60 Point

Boys Shoes |

48 Point

Punching Bag |

42 Point

GAS RANGES |

High-class finish |

36 Point

BLUE TURBANS |

Sale begins at noon |

CHELTENHAM WIDE

AMERICAN TYPE FOUNDERS CO.

30 Point

SILVER BRACELET |
Guaranteed nine years |

24 Point

CHRISTMAS OFFERING |
Smyrna rugs sell under price |

18 Point

GOODS REDUCED ONE HALF |
Hamilton's underwear 1234567890 |

14 Point

RANCE DOUBLE-BARREL SHOTGUNS |
Considered by all the leading stores the best |

12 Point

MAGIC LANTERNS WITH EIGHTEEN SLIDES |
Sixty different views taken from all over the country |

11 Point

ONE DOZEN KNIVES AND FORKS GIVEN FREE |
We would like to have you call and examine our jewelry |

10 Point

MANING SAFETY RAZORS AT REASONABLE COST |
Known throughout the entire country as the prize winners |

8 Point

BIG INDUCEMENTS OFFERED |
In furniture and cooking utensils |

6 Point

JANUARY WHITE SALE NOW ON |
Remarkable values offered all this month |

CHELTENHAM BOLD

AMERICAN TYPE FOUNDERS CO.

*72 Point***Red Seal***60 Point***China Dish***48 Point***Bright Modes***42 Point***FINE CARPET****Excellent make***36 Point***RICH PERFUME****Delightful aromas**

CHELTENHAM BOLD

AMERICAN TYPE FOUNDERS CO.

30 Point

SPRING CLOTHING |
Unexcelled reductions |

24 Point

HANDSOME LINOLEUM |
Real Mid-summer bargain |

18 Point

SPLENDID CHRISTMAS GIFTS |
Neat Handkerchiefs 1234567890 |

14 Point

MAHOGANY DINING ROOM CHAIRS |
Extraordinary values lately inaugurated |

12 Point

KITCHEN FURNITURE BELOW COST PRICE |
Great opportunity for the economical housekeeper |

10 Point

ANNUAL CLEARANCE SALE OF FINE MILLINERY |
London creations offered at prices that defy competition |

8 Point

BEAUTIFUL RIDING HABITS |
Strong material used throughout |

6 Point

SILK UNDERWEAR AND HOSIERY |
Quaintly designed pattern now offered |

CHELTENHAM BOLD CONDENSED

AMERICAN TYPE FOUNDERS CO.

*72 Point***Oak Brand***60 Point***Kislen Pianos***48 Point***Glenmore House***42 Point***SPECIAL FRIDAY****Norfolk jacket suits***36 Point***PLAIN BLACK CAPS****Only two hundred left**

CHELTENHAM BOLD CONDENSED

AMERICAN TYPE FOUNDERS CO

30 Point

NICE HOLIDAY PRESENT |
 Splendid opportunity to buy |

24 Point

OUR NEW STORE IS OPENED |
 Full line of up-to-date novelties |

18 Point

BIG STOCK OF LADIES' UNDERWEAR |
 Slightly damaged by water 1234567890 |

14 Point

JAPANESE SILK EMBROIDERED BED COVERS |
 Heavy fringe corners trimmed with beautiful lace |

12 Point

MEN'S HIGH-GRADE OVERCOATS IN EVERY VARIETY |
 Made in various lengths and with the latest form-fitting backs |

10 Point

NINE-INCH WHITE OSTRICH PLUMES ON SALE TO-MORROW |
 They are taken directly from our own stock and are offered special |

8 Point

FINE PARLOR RUGS AND CARPETS |
 Consignment just received from abroad |

6 Point

BIG VARIETY OF FANCY NEGLIGEE SHIRTS |
 Come early and avoid the regular afternoon rush |

BOOKMAN OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

72 Point

New Art|

60 Point

Best Flour|

48 Point

Fine Designs|

*36 Point*PURE FOODS|
Durlame sauces|*30 Point*COLLEGE POINT|
Studies in languages|

BOOKMAN OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

24 Point

SCHOOL EDITION |
New stories published |

20 Point

DIAMOND NECKLACE |
Novelties in silver and gold |

18 Point

EASY LESSONS IN SPANISH |
Students take notice 1234567890 |

14 Point

CORRESPONDENCE SCHOLARSHIP |
Tuition free seven years to ambitious people |

12 Point

PRIZE GIVEN FOR THE NEAREST GUESS |
Closing of contest creates considerable excitement |

10 Point

LATEST SYSTEM IN CUTTING AND DESIGNING |
Methods approved and adopted by majority of dressmakers |

9 Point

FORCED AUCTION SALE OF ANTIQUES AND BRONZES |
Bargains galore for art connoisseurs and collectors at half price |

8 Point

ENGRAVED HOME PLATES |
Your address on receipt of price |

6 Point

PAY NEWSPAPER ADVERTISERS |
Seven columns of space freely given |

BULFINCH OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

72 Point

Soft Hats |

60 Point

Car Jacket |

48 Point

Kitchen Table |

42 Point

HOME DESKS |

Designs Unique |

36 Point

PARLOR CHAIR |

Only a couple sold |

BULFINCH OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

30 Point

SUMMER CORSETS
Special bargain prices

24 Point

CRUSHED VELVET SUIT
Styles copied from abroad

18 Point

SOME VERY FINE KID GLOVES
Remarkable bargain 1234567890

14 Point

BEAUTIFUL HAND-PAINTED PICTURES
Choice collection now offered at little cost

12 Point

ENORMOUS LOT OF ENGLISH BROADCLOTH
Secure one of the finest appearing suits ever made

10 Point

HIGH-GRADE AUTOMATIC WASHING MACHINES
Most complete article of its kind ever put on the market

8 Point

FANCY GLASS LAMP SHADES
Large stock to be sold very cheap

6 Point

NEATLY JAPANNED BREAD BOXES
Galvanized water pails with hinged lids

LINING CUSHING No. 2

AMERICAN TYPE FOUNDERS CO.

24 Point

CHARMING PRESENT

Most splendid fur-carnival
that ever stirred this town
is now taking place at our
newly enlarged emporium

18 Point

RECORD BREAKING SALE

Finest quartered oak easy chairs
with a ton of comfort in every inch
are now displayed for the approval
of our customers. Come and look
them over some day 1234567890

15 Point

SELECT CANDIES AND BONBONS

Having just secured an extensive line of
exquisite confections for the holidays we
most earnestly extend you an invitation
to visit our store and convince yourself
that we lead in this particular business

LINING CUSHING No. 2

AMERICAN TYPE FOUNDERS CO.

12 Point

MAHOGANY BOOKCASES FOR THE LIBRARY

Our illustrated catalogue will show you exactly how to plan a library, so that from its very foundation until its completion it will possess the beauty of symmetrical proportions and always reflect good taste and excellent judgment. It also explains certain technical points of construction which show the superiority of our bookcase

10 Point

DELIGHTFUL AND REFRESHING TOOTH PRESERVER

To the maiden who values the charms of a clean, rosy mouth, sound teeth and flower scented breath, this preparation is priceless. The dainty, sparkling dentifrice is just what it looks like, pure, cleansing and refreshing; a veritable pearl producer. Put up in neatly fashioned bottles which make charming ornaments for the boudoir. For sale at all leading drug and department stores. Sample bottle sent free

8 Point

AN EXCELLENT BEVERAGE FOR THE SPORTSMAN OR ATHLETE

It is a sustaining nutriment that is extremely digestible and always ready in the hour of need. A very healthful and invigorating food drink, invaluable in train and sea-sickness, and more nutritious than tea or coffee, whether traveling or at home. By simply stirring the powder in hot water a delicious food beverage is made which agrees with the weakest stomach. Its basis is pure, rich milk from our sanitary dairies, concentrated with the extract of malted grains into a powder. Very beneficial for invalids and convalescents

6 Point

TREMENDOUS REDUCTIONS IN FINE CUT GLASS AND CHINA DINNER SETS

We propose that this last week of the china and cut glass sale shall be the liveliest and most important of the month. New lines have been brought forward of many of the best offerings which the sale has presented. In dinner sets we make new prices today on a large number of splendid varieties not previously reduced. In cut glass we take a magnificent collection that comes from one of the factories whose output we control and cut the price one full third from the figures they formerly bore, when they were already a quarter under price. This means that this superb collection is offered today at just half the real value. A remarkably good chance to secure acceptable gifts at a third to a half below what they will cost you later

DICKENS SERIES

*12 Point*

WALKING SKIRTS PREVENT WET ANKLES

The woman who drags through the snow with a long skirt ineffectually held up, and its wet points clapping against her feet, is as far behind the times as her husband would be if he had no typewriting machine in his office. For such weather as this we have brought

10 Point

MEN'S OVERCOATS GO AT REASONABLE PRICES

This remarkable opportunity is the result of a great purchase of heavy overcoats which we recently consummated. Owing to an unusually mild winter we were able to get these coats—the finest and most desirable qualities—at way under the usual cost. The saving resulting from this immense purchase can now be taken advantage of by the public who

8 Point

WOMEN'S TAILORED SUITS OF GREAT VALUE SACRIFICED

The makers have felt the competition of many in the field, and have outdone themselves in the values and beauty of these first arrivals. You will easily understand why we chose these out of hundreds—when you have seen the suits. They are of broadcloth; the coat, which is semi-fitting, reaches just a few inches below the waist-line; velvet collar and cuffs, with buttons to match; deep patch pockets; skirt extremely full in kilt effects. They are strictly tailored coat suits and look exceedingly stylish

6 Point

THE LOGICAL RESULTS OF OUR PIANO STORE METHODS AS NOW OPERATIVE

History was made during our recent sale so important in its significance that it caused the piano trade of the United States to take notice. There were 165 pianos sold in a single day!—a fact almost beyond the belief of many members of the piano trade. This means that the confidence of the buying public is vitally essential to the success of any business, which success grows only as fast as public confidence grows. It means that the piano buyer is prone to hesitate only when he has reason to doubt the commensurate relation between the quality of the piano he wants to buy and the price he is asked for it. It means that this is a different kind of a piano store, and because of this fact that the attitude of the piano-buying public towards it is of a kind different to that assumed toward the piano business in general. Sales of the kind that has

CHELTENHAM OLDSTYLE

AMERICAN TYPE FOUNDERS CO.

6 Point

Only three more days of this March sale, and if you need anything in the way of Houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds and that quality has not been impaired. All these stocks have been chosen as carefully as our regular stocks and are of the same high quality. These great stocks, selected with such intelligence and assembled here in such lavish variety, deserve

8 Point

Only three more days of this March sale, and if you need anything in the way of Houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds, and that quality has not been impaired. All these stocks have been chosen as carefully as our regular stocks, and are of the same high quality. These

10 Point

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CHELTENHAM WIDE

6 Point

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BULFINCH OLDSTYLE

AMERICAN TYPE FOUNDERS CO

6 Point

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10 Point

Only three more days of this March sale, and if you need anything in the way of Houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds, and that stocks

Cloister Black

6 Point

Only three more days of this March sale, and if you need anything in the way of Houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds, and quality has not been impaired. All these stocks have been chosen as carefully as our regular stocks, and are of the same high quality. These great stocks, selected with such intelligence and assembled here in

8 Point

Only three more days of this March sale, and if you need anything in the way of Houseware you would be wise to buy it now and save money. Remember, too, that these low prices have been brought about solely by enormous buying and concessions of various kinds, and that quality has not been impaired. All these stocks have been chosen as carefully as our regular stocks, and are of the same high

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BODY LETTER

AMERICAN TYPE FOUNDERS CO.

8 Point Lining Modern Roman No. 510

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleaning and whitening process is simple and painless.

8 Point Lining Modern Roman No. 512

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleaning

10 Point Century Expanded

There's pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours

10 Point Lining Cushing

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleansing and whitening process is simple and painless. It gives pleasure rather than pain. It cer-

10 Point Lining Cushing Monotone

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleaning and whitening process is simple and painless. It gives pleasure rather than pain. It certainly does make you feel good to

12 Point Lining French Old Style

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleaning and whitening

12 Point Lining Old-Style Roman

There's real pleasure in knowing that your beauty is heightened and your conversation made more interesting by a handsome set of pearly teeth. Such pleasure can be yours if you have a moderate sum to spend on them. The cleaning and whitening process

BODY LETTER



5-Point Old-Style Roman

The box or lower part of the Ideal Wardrobe Couch is made of solid Southern Red Cedar (not veneer), three-quarters of an inch thick and thoroughly kiln-dried. The cedar used has the delicious, aromatic fragrance peculiar to this unique and valuable wood. The boards are perfectly smooth and have close, tight-fitting, tongued and grooved joints. The corners are strongly glued and nailed, and for additional strength we glue a triangular block in each corner, which gives the box an unusual degree

6-Point Old-Style Roman

The box or lower part of the Ideal Wardrobe Couch is made of solid Southern Red Cedar (not veneer), three-quarters of an inch thick and thoroughly kiln-dried. The cedar used has the delicious, aromatic fragrance peculiar to this unique and valuable wood. The boards are perfectly smooth and have close, tight-fitting, tongued and grooved joints. The corners are strongly glued and nailed, and for additional

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6-Point Typewriter

The box or lower part of the Ideal Wardrobe Couch is made of solid Southern Red Cedar (not veneer), three-quarters of an inch thick and thoroughly kiln-dried. The cedar used has the delicious, aromatic fragrance peculiar to this unique and valuable wood. The boards are perfectly smooth and have close, tight-fitting, tongued and grooved

12-Point Typewriter

The box or lower part of the Ideal Wardrobe Couch is made of solid Southern Red Cedar (not veneer), three-quarters of an inch thick and thor-



BODY LETTER

6 Point Caslon Old Style

Cellulose, a vegetable fiber, when deprived of all incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of all manufactured paper. Fine linen and cotton are almost pure cellulose, from the very fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in the process of their manufacture; pure white, unsized, and unloaded paper may also be considered as pure cellulose from the same cause. Viewed as a chemical substance, cellulose is white, translu-

8 Point Caslon Old Style

Cellulose, a vegetable fiber, when deprived of all the incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in

10 Point Caslon Old Style

Cellulose, a vegetable fiber, when deprived of all the incrusting or cementing matters of a resinous or a gummy nature, presents to us the genuine fiber, or cellulose, which constitutes the essential basis of manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that associated vegetable substances

6 Point MacFarland

Cellulose, a vegetable fiber, when deprived of all the incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of all manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in the process of manufacture; pure white, unsized, and unloaded paper may also be considered as pure cellulose from the same cause. Viewed as a chemical substance, cellulose is white, translucent and somewhat heavier than water. It is tasteless to

8 Point MacFarland

Cellulose, a vegetable fiber, when it is deprived of all the incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in the process of manufacture

10 Point MacFarland

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BODY LETTER



6 Point McClure

Cellulose, a vegetable fiber, when deprived of all incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in process of manufacture

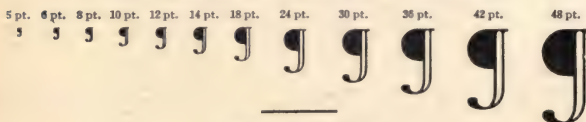
8 Point McClure

Cellulose, a vegetable fiber, when it is deprived of all incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of all manufactured paper. Fine linen and cotton are almost pure cellulose from the fact that the associated vegetable substances have been

10 Point McClure

Cellulose, a vegetable fiber, when deprived of all the incrusting or cementing matters of a resinous or of a gummy nature, presents to us the true fiber, or cellulose, which constitutes the basis of all manufactured paper. Fine linen and cotton are composed of almost

NEW CASLON PARAGRAPH MARKS



BRASS RULE

<i>2 Pt. Dotted Rule</i>	<i>2 Pt. Hyphen Rule</i>
<i>1 Pt. Plain Rule</i>	<i>3 Pt. Hyphen Rule</i>
<i>2 Pt. Plain Rule</i>	<i>4 Pt. Hyphen Rule</i>
<i>3 Pt. Plain Rule</i>	<i>3 Pt. Parallel Rule (Light)</i>
<i>4 Pt. Plain Rule</i>	<i>4 Pt. Parallel Rule (Heavy)</i>
<i>6 Pt. Plain Rule</i>	<i>6 Pt. Parallel Rule (Light)</i>
<i>12 Pt. Plain Rule</i>	<i>6 Pt. Parallel Rule (Heavy)</i>

Fall and Winter

Nineteen Hundred and Six

*We are pleased to announce the arrival of
our usual extensive and careful selections in*

Seasonable Suitings

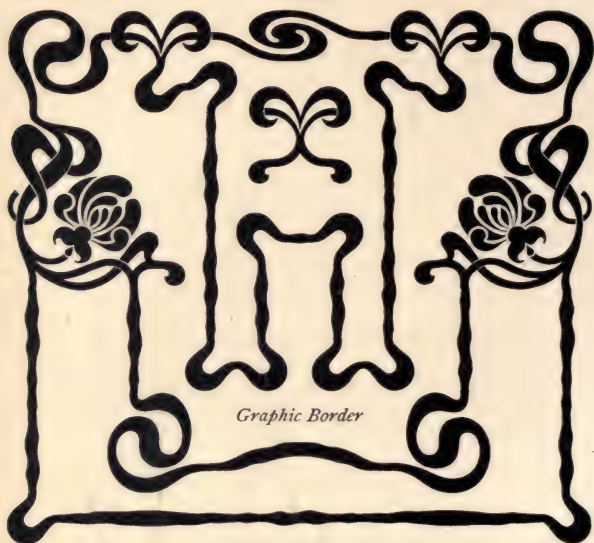
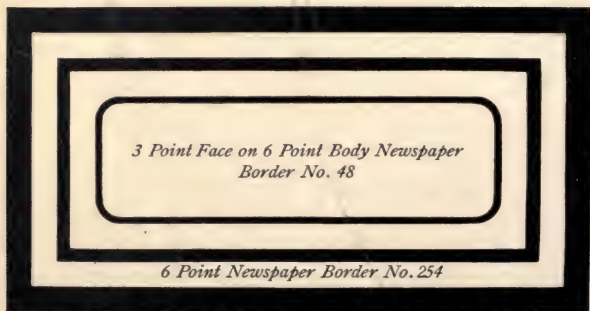
*in exclusive designs of imported goods, which
are now ready for your inspection. We thank
you for the patronage accorded in the past
and shall be pleased to serve you in future.*

Curtis & Cameron

286 Marquadt Building

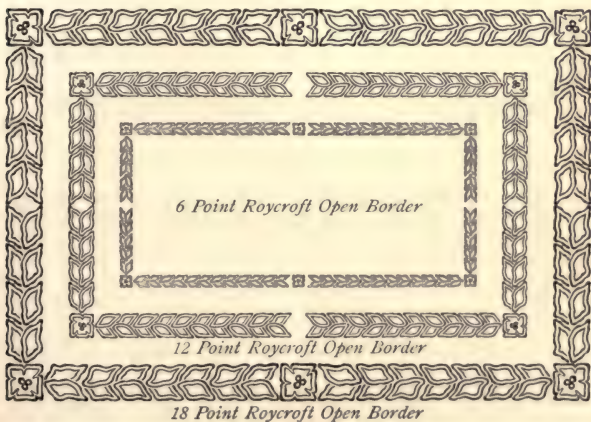
BORDERS

AMERICAN TYPE FOUNDERS CO

*Graphic Border**3 Point Face on 6 Point Body Newspaper
Border No. 48**6 Point Newspaper Border No. 254**12 Point Newspaper Border No. 231*

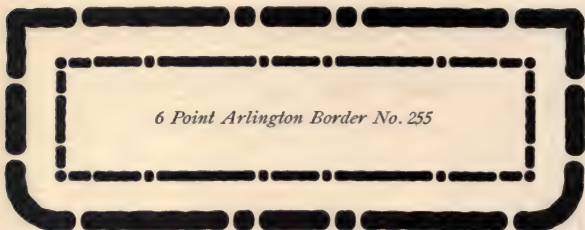
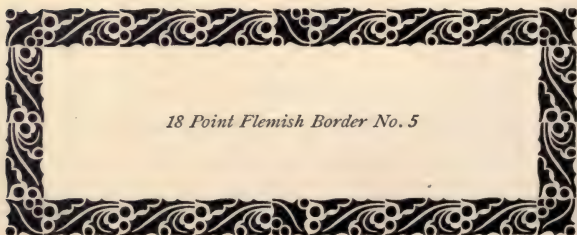
BORDERS

AMERICAN TYPE FOUNDERS CO.



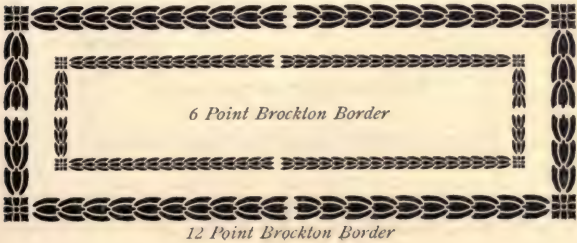
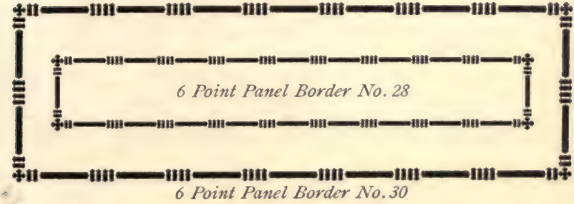
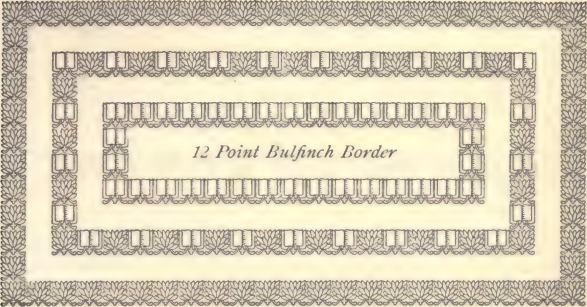
BORDERS

AMERICAN TYPE FOUNDERS CO.

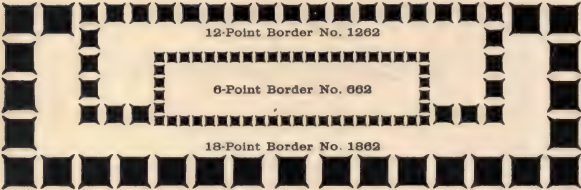
*12 Point Arlington Border No. 234**12 Point Magazine Border*

BORDERS

AMERICAN TYPE FOUNDERS CO



BORDERS



12-Point Border No. 1262

6-Point Border No. 662

18-Point Border No. 1862



24-Point Border No. 2427

12-Point Border No. 1227

6-Point Border No. 627

18-Point Border No. 1827

These two borders fit exactly over each other for two-color work



18-Point Border No. 1828

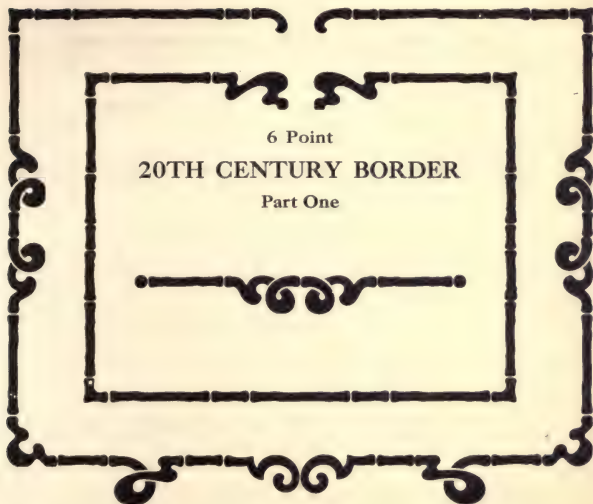
6-Point Border No. 628

12-Point Border No. 1228

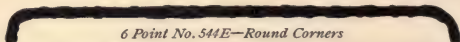
24-Point Border No. 2428



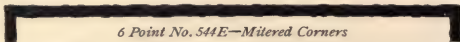
BORDERS



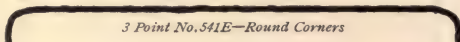
RUGGED BORDER BRASS RULE



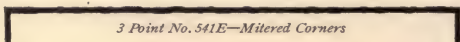
6 Point No. 544E—Round Corners



6 Point No. 544E—Mitered Corners

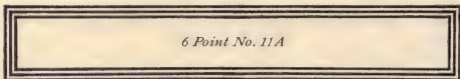


3 Point No. 541E—Round Corners

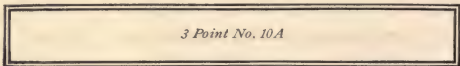


3 Point No. 541E—Mitered Corners

BRASS RULE

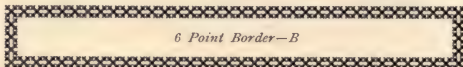


6 Point No. 11A

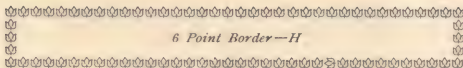


3 Point No. 10A

MONOTYPE BORDERS



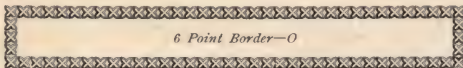
6 Point Border—B



6 Point Border—H



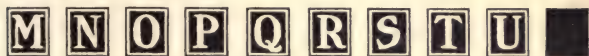
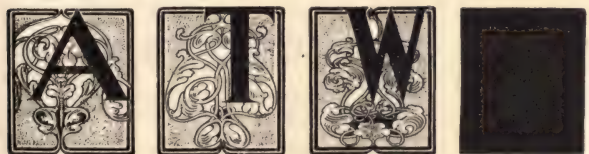
6 Point Border—I



6 Point Border—O

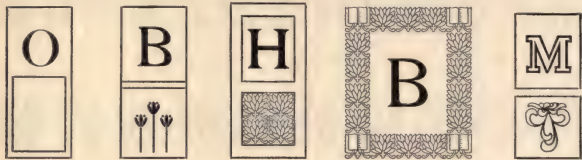


INITIALS

18 Point Hearst Initials*24 Point Hearst Initials**30 Point Hearst Initials**36 Point Hearst Initials**48 Point Hearst Initials**72 Point Burford Initials*

INITIALS

Initials made up from type, rules, and ornaments, for either one or two colors



48 Point Ben Franklin

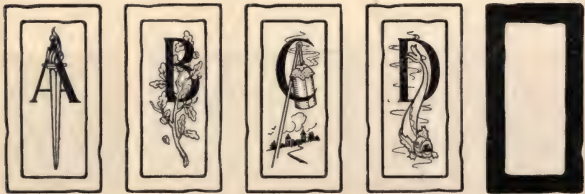


TWO-COLOR INITIALS

45 Point No. 320 (American)



96 Point Colonial



LAYOUTS

INTRODUCTION

1. A **layout** is a diagram of an advertisement showing the arrangement of the heading, the body matter, the illustration, the price, the name and address, etc. The objects of the layout are: (1) to give the writer a rough picture of his advertisement as it will appear when printed, so that he can see whether he has arranged it well and can change it if the effect is not pleasing; and (2) to show the printer how the copy is to be set.

The laying out of copy, though not so essential as the writing of copy, is a very important part of advertising. No copy should be sent to the printer without an accompanying layout of some kind. If no layout is furnished, the printer will not know what arrangement or effect the writer wishes, and may thus produce an advertisement that is not satisfactory. Besides, a large proportion of printers do not have the best ideas about the arrangement of advertising copy, and if left to their own resources may produce very commonplace effects.

2. Some advertising men say, "First write the advertisement; then lay it out properly in the necessary space." This is sometimes good advice to follow, but systematic writers usually have in mind about what amount of space will be used before they begin writing the copy. This is particularly true in magazine advertising where space is most commonly sold by the quarter-page, half-page, or whole page.

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Great care should be exercised in making layouts, because it is much easier to design a poor advertisement than it is to make a distinctive one. The body matter should be measured accurately—not guessed at. Avoid the excessive use of large type. Remember that a few display lines are far more attractive and much easier to read than a number of large lines crowding one another for space.

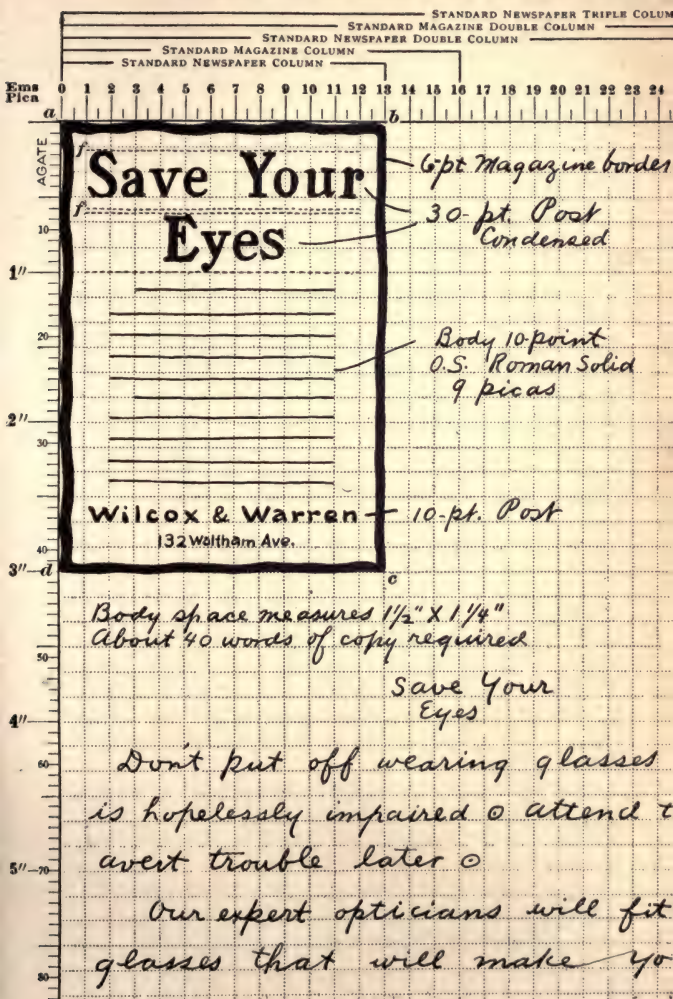
I. C. S. AD-WRITERS' CHART

3. Every advertisement called for by the Examination Questions from now on must be laid out on an **I. C. S. Ad-Writers' Chart**, in accordance with the directions here given.

The chart will be understood easily if all the printed matter on it is read carefully. The dotted lines on the face show both the width and the length of the space divided into pica ems. The length is also divided into inches and agate lines. For the convenience of the ad-writer, single-, double-, and triple-column newspaper widths are shown, as well as single- and double-column magazine widths. This chart makes accurate laying out and space measuring very easy. In practical work, few advertisements are laid out on charts of any kind, though paper ruled like the I. C. S. Ad-Writers' Chart is convenient. However, when a person is experienced in laying out matter for the printer, plain paper will do.

Types and borders may be drawn in pencil, but in making the layouts called for in the Examination Questions of this Section and following Sections, directions for the printer, with regard to names and sizes of type, borders, etc., should be written in ink. Only those styles and sizes of types, borders, and rules shown in *Type and Type Measurements*, Parts 1 and 2, should be used. Other types and borders may, of course, be used in practical work. In case *Type and Type Measurements*, Part 2, is used in practical work, it should not be assumed that any but an unusually well-equipped office will have all the type it shows.

THE I. C. S. AD-WRITE



STEPS IN MAKING A LAYOUT

4. In order to make the method clear, the laying out of the following copy for a 3-inch, single-column, newspaper advertisement will be described step by step.

SAVE YOUR EYES

Don't put off wearing glasses until your sight is hopelessly impaired. Attend to it now and avert trouble later.

Our expert opticians will fit you with rimless eyeglasses that will make you see better and look better. Cost, \$1 to \$4.

WILCOX & WARREN, 132 WALTHAM AVE.

The first three words are selected as the ones containing the selling points most likely to attract the people that the advertisement is intended to interest; and these are given the strongest display. The body matter requires no display; therefore, the name and address logically follow as the next most important features, and are set in smaller sizes of the style of type used for the heading. Fig. 1 shows a reproduction of the completed layout of this advertisement and Fig. 2 shows the advertisement as set up.

5. **First Step.**—The first step in laying out an advertisement is to map out the full size (in the case of Fig. 1, the size was 13 picas \times 18 picas) by drawing the outline *abcd*, as shown in Fig. 1. When an advertisement is laid out on a chart like the I. C. S. Chart, the lines and figures on the chart show the size desired, and no memorandum about size is necessary; but if plain paper is used in practical work, a memorandum such as "3 inches, single column" or "full magazine page" should be put on the layout. In practical newspaper work, unless a certain fixed space is contracted for, it is often advisable to give the printer some liberty as to the depth, to instruct him to "set 3 or 4 inches single column," or to "set in necessary depth in style shown." This is advisable for the reason that it is not always possible to make exact calculations.

6. **Second Step.**—Decide what border shall be used, and then fill in at least a small portion of it as near the

proper style as possible. When a border as simple as the one shown in Fig. 1 is used, it is well to fill in the border all around the advertisement. If a border is to be plain and light, it may be drawn quickly with a ruler and an ordinary pencil; if it is to be heavy, it may still be filled in quickly by a pencil having thick, black lead. Filling in a border all around the advertisement not only makes the layout still clearer to the printer, but gives the ad-writer a better idea of



**Save Your
Eyes**

Don't put off wearing glasses until your sight is hopelessly impaired. Attend to it now and avert trouble later.

Our expert opticians will fit you with rimless eyeglasses that will make you see better and look better. Cost, \$1 to \$4.

Wilcox & Warren
132 Waltham Ave.

FIG. 2

Advertisement set up according to layout illustrated in Fig. 1

the effect that the border will lend to the set-up advertisement. If, for example, the ad-writer merely indicates a small portion of a 4-point, plain border—that is, does not draw it all around the advertisement—he may find when the matter is set up that the 4-point border is a little too heavy for that particular advertisement and that a 3-point border would have been better. A waved border may be filled in accurately enough by drawing a heavy, waved pencil line.

Where ornamental or intricate borders are to be used, it would not pay the ad-writer in practical work to take the time necessary for filling the entire border; though if the layout were one that the writer intended showing a prospective client, it might be worth his while to fill in even an ornamental border all around the advertisement, for it undoubtedly makes the layout a better picture of the advertisement as it will appear when set up.

After indicating the border, its name and size should be written on the layout sheet, as shown in Fig. 1.

7. Third Step.—Determine the width of the longest display line. The border in Fig. 1 is 6 points wide. Since this border is used on each side, 12 points of the full width is given up to border. In this case, the ad-writer decided to have a 6-point blank margin at each end of the longest display line. A margin of 6 points on each side gives a total of 12 points. By adding this to the 12 points occupied by the two borders, it will be seen that 24 points, or 2 picas, is taken up by the border and the margin. As the advertisement is 13 picas wide, this leaves 11 picas as the width available for the main display line.

8. Fourth Step.—Indicate the depth of space to be occupied by display lines. The space for the first line of the heading in Fig. 1 is indicated by the dotted lines *f, f*, which are the same distance apart as the body of the type is high (in this case, 30 points). The depth of space for the second line of the heading is indicated in the same manner. A little space is left between the display lines and also between the display lines and the body type.

9. Fifth Step.—Show what space is to be occupied by the body matter. Usually, the most practical way of doing this is to fill the space with parallel pencil lines, being careful to draw the first line at the point where the body matter is to begin, to draw the last line where the body matter is to end, and to have the lines show clearly the width desired for the body matter, as shown in Fig. 1. The lines here are drawn 9 picas wide, which makes it plain to the printer that

the body matter is to be set to a measure of 9 picas. The body matter in Fig. 1 is to be set 24 points narrower than the heading, the extra white space thus gained being distributed equally in the two margins—12 points on each side. In Fig. 1 there is a margin of $1\frac{1}{2}$ picas of white space between each edge of the body matter and the border.

It is the prevailing practice in printing offices to set body matter even picas wide; and since few offices have leads cut to half-pica lengths, it is better, as a rule, to lay out body matter an *exact number of picas wide*; that is, to have it either 9 or 10 picas wide rather than $9\frac{1}{2}$, etc. Fractions of picas should go into the margins. When necessary, however, body matter can be set in half-pica widths.

The measurements of the advertisement shown in Fig. 1 are given here in detail because the ad-writer should be familiar with such typographical matters. In practical work, however, it is not necessary to instruct the printer about minute details, such as space at the ends of display lines, etc. A well-executed layout will show these details clearly enough.

10. In drawing pencil lines to indicate the space to be occupied by body matter, the ad-writer need not try to draw just as many lines as there will probably be lines of set type; this would be impractical. However, he should strive to so line the space that it will show in a rough way the strength of the set-up body type. In this way the ad-writer will train his eye to judge display effects accurately. In Fig. 3 are shown examples illustrating how white space can be "lined" to give the approximate effect of various sizes of solid and leaded body type. In (b), the lines are drawn somewhat heavier than in (a), so as to show the effect of heavier body type.

Care should be taken not to draw these lines wider than the body matter is to be set; that is, they should not extend into the space intended for margin. A ruler will aid in drawing them accurately. It is not practical to try to show these effects except in an approximate way, and in very large

advertisements, such as department-store pages, it need not be done at all.

In the case of large advertisements, a dotted line should be drawn around the space intended for body type (or, at least the corners of the space should be indicated); then double arrows should be inserted to show the width still clearer to the printer. A dotted line is better than a plain line, for the reason that the printer may think, from a plain line, that a light rule is wanted. This method of showing

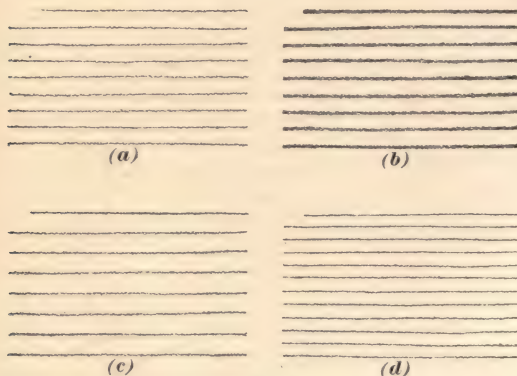


FIG. 3

space for body type by means of dotted lines and double arrows is shown in Fig. 4.

The size and name of the body type to be used and the width of body matter should be written on the right-hand side of the advertisement, as shown in Fig. 1. While the pencil lines show the width of the body matter, the written direction to the printer makes the ad-writer's wish doubly clear. It is not necessary to specify how wide the display type shall be set, as the lettering on the layout should show this clearly enough. The directions should make it clear whether the body type is to be set solid or leaded.

The body matter of general and retail advertisements is usually set in either 8-point or 10-point; 6-, 5½-, and 5-point are used freely for mail-order advertisements.

11. Sixth Step.—Letter in all display lines lightly; then decide whether the general display plan of the advertisement is well proportioned and whether each part stands out distinctly and still is not so far separated from surrounding parts as to make the advertisement appear disjointed. If the arrangement appears satisfactory, letter in all display lines carefully, specifying in the right-hand margin of the layout the sizes and names of types to be used. Remember

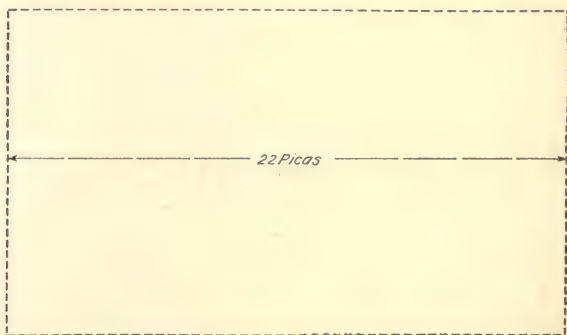


FIG. 4

that a small space should be left between the bottom edge of all letters (except the drop letters *g*, *j*, *q*, and *y*) and the line indicating the lower edge of the body. This little space is to allow for the shoulder of the type. On the specimen pages of type in *Type and Type Measurements*, Part 2, the printed letters show the height of face, while the heavy vertical rules at the right-hand edge of each line of type show the height of the body. Display lines must be hand-printed on the layout—not written in the script style of penmanship. For the present, the lettering must be made as near like the type specified as possible. After proper knowledge

of types is obtained, lettering like that used for the firm name and address in Fig. 1 will be accepted for all display lines.

12. In lettering in display lines, it will be well to remember that the face of the type does not equal the length of the body. This is clearly shown in Fig. 5, which illustrates a line of 36-point De Vinne. In the 36-point size the body of the type is one-half inch high. In the figure, parallel lines are drawn to show the height of the body, of the capital letters, and of the lower-case letters. The capitals and such letters as *f* and *l* measure very nearly the distance from *a* to *c*; the distance from *b* to *c* represents the height of such lower-case letters as *a*, *n*, etc.; while the distance from *b* to *d* represents the height of letters like *g* and *y*. It will be observed in Fig. 5 that such letters as *n* and *s* are only about one-fourth inch high, though the body of the letter occupies one-half inch. In a very few 36-point display types, the



FIG. 5

lower-case letters are only three-sixteenths inch high. Pabst is an example of such type. When learning to letter in display type, the drawing of parallel lines like those shown in Fig. 5 will prove of assistance. The lines can be drawn very lightly in pencil.

13. The careful lettering of display lines is required at the outset for two reasons: (1) By imitating the style and size of type to be used, the beginner will see in his layout a fair picture of the display he is trying to get, and will thus learn to use space intelligently; and, what is still more important, he will train his eye to see what is good display and what is weak display. This training is of great value and is essential to all ad-writers that hope to turn out attractive, attention-compelling advertisements. (2) When the ad-writer goes out into the practical field to solicit advertisement-writing work from advertisers, he will find the

ability to make a neat layout a great aid to him in convincing the advertisers that he can design effective displays. No amount of oral explanation as to what an ad-writer would or could do in the way of designing is so convincing as a neat layout that the ad-writer himself can put before the advertiser with the remark, "Here's the kind of work that I would do for you."

Some beginners find it difficult to execute lettering that is even approximately like the type called for; these persons should at least see that their lettering is about as *heavy* or as *light* as the type called for, so that it will show about the strength of the display; also, that it occupies the depth and the width of the type letters to be used.

As already suggested, when the ad-writer has obtained the proper knowledge of type and has shown that he can do careful lettering when required, lettering like that of the firm name and address shown in Fig. 1 will be accepted. This part of the layout will then require much less time, as the relative sizes and styles of the different faces of type will then be fixed in the mind.

Until the beginner is capable of writing the proper amount of copy for a given space, he should write on his layouts, as in Fig. 1, the dimensions of the body space and the number of words of copy required to fill it; he should also be careful in preparing copy to write about the number of words required. In practical work it is not necessary to put this memorandum on the layout.

OTHER DIRECTIONS TO BE OBSERVED

14. Arranging Copy for Layout.—Copy for small advertisements may be written in black ink on the chart with the layout, just as is shown in Fig. 1, but copy for large advertisements must be written on separate sheets of paper and then attached to the proper charts. Never write the entire copy inside the layout unless there is so little of it that it can be written there with perfect legibility, as in case of a layout for a poster, street-car card, etc.

15. The copy should always be complete in itself. No matter if heads, prices, name and address, etc. appear on the layout, they should be repeated in the copy. Then, if the layout should become lost, the printer will at least have complete copy. If subheads are put on the layout and not in the copy, the printer, interested in his work, may go ahead and set the body matter without noticing the subheads, and then have to make delaying changes. The layout should be considered merely as a guide to the typographical style desired—*never as copy*. The only exception to this is where there is so little copy that it may all go in the layout with perfect legibility. But, while the layout is not regarded as copy, care should be taken to see that there are no inconsistencies between it and the copy. If there is a difference between the wording of a heading on the layout and the corresponding head in the copy, the printer may be perplexed.

16. Numbering Copy and Layout.—When the advertisement is complicated or is divided into sections, or panels, the various divisions of the copy should be numbered or lettered in consecutive order, and the same numbers or letters should be given to the corresponding sections, or panels, of the layout. This will prevent any misunderstanding on the printer's part and will greatly assist him in his work. The desired arrangement of the copy will be still clearer if the heading or the opening of each section of the copy is lettered in its correct position on the layout.

17. Specifying Styles and Sizes of Type.—It is best, for some time at least, for the beginner to specify on the layout the sizes and styles of type he intends to use for important display lines. This is required so that good judgment in the matter of selecting type may be developed and in order that poor selections may be corrected. But whether sizes and styles of type should always be specified in practical work depends on the ad-writer, the printer, and other conditions. If the ad-writer is thoroughly familiar with type styles and faces, knows what type the printer has,

and is dealing with a printer that uses poor judgment in selecting advertising types, he should specify sizes and styles for all *important parts* of the advertisement. When dealing with a printer that exercises superior judgment in selecting types, the ad-writer will often find it more practicable merely to letter in a display line *in about as strong a letter as he would like to have used* and let the printer decide which of his styles of type will come nearest to giving the desired strength. Of course, if the ad-writer knows exactly what style of type he wants—that is, has a decided preference for Caslon, Cheltenham, or some other particular type—and knows that the printer has it in stock, he will do well to specify the style and he also may specify the size of the type. If he is not sure that the printer has that particular type, he can make his direction read like this: “Use something like Cheltenham Bold,” or “Use Post Condensed or the nearest face you have.” This gives the printer a little liberty, and he will usually do the best he can. Unless a printer has shown himself incapable of using good judgment, the ad-writer will be safe in letting him select the size of type to be used for a line like the address in Fig. 1. Any sensible printer will see from a layout like Fig. 1 that the ad-writer wishes used for the address a size that is somewhat smaller than the 10-point used for the name.

18. The methods of specifying styles and sizes of type followed by department-store ad-writers vary. Some writers in practical, every-day work, specify sizes and styles for almost everything, leaving little to the discretion of the printer. Others prepare complete layouts, but allow the printer liberty in selecting the proper sizes for displays. In one respect, the practice may be said to be almost uniform among careful writers, that is, of specifying the size for body matter, and of specifying the style for it where the writer has a decided preference. The reason for this is twofold: (1) The ad-writer must decide about the size in order to have the right amount of copy for the space, and (2) it does not mean a great deal of work to change a line of display that

the proof shows to be unsatisfactory, but to change the body matter usually means resetting most of the advertisement. Therefore, the ad-writer may hold to the general rule of specifying the size of body type.

19. If the ad-writer wishes the printer to follow the style of setting of some advertisement that has been published, an easy way of giving directions is to furnish a clipping of the published advertisement along with the copy and direct the printer to "Follow this Style." The clipped advertisement will in such a case take the place of a layout and may save 15 or 20 minutes of the ad-writer's time on a busy day.

20. Where an ad-writer is dealing regularly with a newspaper or other printing office, he should make it his business to find out what styles and sizes of type the office has. Then, when he wishes to give specific directions, he can do so with the feeling that it will be possible for them to be carried out. Some enterprising newspapers issue type books that show their full assortment of types and borders.

21. Proper Place for Writing Directions.—In large advertisements the sizes and styles of type for both display and body matter should be marked in the margins of the copy sheets as well as on the layout, in order to make it certain that the printer cannot go wrong. In advertisements like department-store announcements, only the more important display lines need be indicated on the layout, the necessary directions for the minor displays being given in the copy only.

If the printer thoroughly understands the style of advertisement used by an advertiser, such as a large retailer using space daily, it may be sufficient to give only a general statement as to sizes and styles to be used. The following will serve as an illustration:

All display lines, in John Hancock or in John Hancock
Condensed.

Heading, in 72-point; firm name, in 60-point.

Heading of panels 1-10, inclusive, in 36-point.

11-15, inclusive, and 18-22, inclusive, in 30-point; headings of remaining panels, in 18-point.

General introduction, in 14-point.

Panel introductions, in 10-point.

Items, in 8-point.

Lists in panels 11-15 and 18-22, in 6-point.

In offices where the same compositors set the advertiser's copy day after day, they should be able to give what is wanted with even fewer directions than the foregoing.

22. Method of Determining the Size of Display Type.—The following method of determining the size of type to specify for display is only approximate, but it will serve all practical purposes:

1. Measure the width of the space between the inside edges of the border, allowing for the spaces between the ends of the longest display line and the border. For example, in Fig. 1, the distance between the inside edges of border is 12 picas. Subtracting the 6 points of space at each end of the words "Save Your" leaves 11 picas. Hence, a size of type must be specified that will permit these two words to be set in a line 11 picas long.

2. Count the number of letters in the longest display line, reckoning each space between words as one letter. In Fig. 1, the total number of letters is nine—two capitals, six lower-case letters, and one space.

3. Refer to *Type and Type Measurements*, Part 2, and measure the length of line occupied by the proper number of letters of a size of type that appears to be appropriate for the advertisement. Post Condensed is called for in Fig. 1. *Type and Type Measurements*, Part 2, shows that the space occupied by two capitals and seven lower-case letters of the 30-point size of Post Condensed is about 10 picas. This is inside the limit of 11 picas, so this size of type is specified. If 30-point Post Condensed had proved to be too large, it would have been necessary to use either a smaller size of this series or some other style of type. In setting up the advertisement laid out in Fig. 1, the printer, not having Post Condensed, substituted Blanchard Condensed, which is so

much like Post Condensed that few people can tell them apart. As already suggested, it is not necessary in practical work to give attention to minute details such as counting letters to see what size of type will go in a given space. If, in practical work, a strong letter is shown on the layout and Post is called for, the printer will select the proper size of Post or will use the nearest size he has if Post is not available. The object of requiring the beginner to pay close attention to such matters is to train him to be a good judge of styles and sizes so that he will not expect a wide letter like Post to be used in a space where there is room for only a narrow letter like Cheltenham.

LAYOUTS FOR COMPLEX ADVERTISEMENTS

23. The various steps in the laying out of a simple advertisement having been discussed, attention will now be directed toward the laying out of larger and more complex copy. The copy for a full-page magazine advertisement follows:

“The Road of Opportunities”

SEABOARD AIR LINE

reaches the important towns and cities of the best portions of the Southern States, and will cordially cooperate with capitalists, manufacturers, miners, stockmen, fruit growers, and farmers, in developing the almost countless opportunities that exist along its line for the profitable investment of capital and brains.

On the Seaboard Air Line Railway, coal mines are in operation, while other deposits simply await the magic hand of capital; numerous water-powers varying from a few hundred horsepower to one hundred and fifty thousand horsepower have been and are now being developed along electrical lines; and this assurance of cheap and constant power offers exceptional advantages, in connection with the other inducements we can make, for the location of textile mills.

High-Grade Limestones, together with shales and clays, exist in unlimited quantities convenient to these water-power developments and should command immediate attention from the manufacturers of Portland cements, carbolite, or calcium carbide. Tests have been made for us by experts, and these tests show that the shales and clays will make exceptionally good sewer-pipe conduits (there isn't a conduit plant in the South), vitrified paving, and common building brick.

Students are to read the following and all

together and discuss the meaning of the

THE FINE STEAK BOARD

The purpose of this board is to

show the progress of the students in the

Eme
Pica

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 Emes
Pica

"The Road of Opportunities"

SEABOARD AIR LINE

reaches the important towns

On the Seaboard Air Line Railway

2-pt. plane
rule

14-pt. Bookman

48 pt Post

30 pt Post

12-pt.

Bookman

Loaded

main body

High-Grade Limestones

Various Other Minerals,

Enormous Deposits of Iron Ores

J.W. WHITE, General Industrial Agent
PORTSMOUTH, VIRGINIA

Or H.B. BINGHAM, ASIA, Atlanta, Ga.

SEA
BOARD
AIR LINE
RAILROAD
Portsmouth, Va.

CUT OFF ALONG THIS LINE

Name

Address

Gpt

D. S. Roman

Sealed

29 pics
wide

Bottom an

run-in

sideheads

[Printer - If you haven't Post and Bookman,
use nearest style face you have.]



col/multicol? to proof out

СЯАОВАТ

[illegible]

"The Road of Opportunities"

SEABOARD AIR LINE

reaches the important towns and cities of the best portions of the Southern States, and will cordially cooperate with capitalists, manufacturers, miners, stockmen, fruit-growers, and farmers, in developing the almost countless opportunities that exist along its line for the profitable investment of capital and brains.

On the Seaboard Air Line Railway, coal mines are in operation, while other deposits simply await the magic hand of capital; numerous water-powers varying from a few hundred horsepower to one hundred and fifty thousand horsepower have been and are now being developed along electrical lines, and this enormous of electric power is being developed along elec-

High-Grade Limestones, together with shales and clays, exist in unlimited quantities convenient to these water-power developments and should command immediate attention from the manufacturers of Portland cements, carbolite, or calcium carbide. Tests have been made for us by experts, and these tests show that the shales and clays will make exceptionally good sewer-pipe conduits (there isn't a conduit plant in the South), vitrified paving, and common building brick.

Various Other Minerals, such as copper, gold, graphite, barite, feldspar, fluorspar, kaolins, mica, slate, and pyrites, have been located by the Industrial Department of the Seaboard Air Line; details can be secured by asking.

Enormous Deposits of Iron Ores, both red and brown, as well as the highest grade of manganese ores, with limestone and coal convenient, are to be had on our Atlanta and Birmingham Division and offer special attractions for the establishment of furnaces, foundries, machine shops, car-wheel plants, and similar industries.

For additional information, illustrated literature
and lists of properties, mail the coupon **#3**

J. W. WHITE, Gen'l Industrial Agent

PORTSMOUTH, VIRGINIA

Or H. B. BINGHAM, A.G.I.A., Atlanta, Ga.

**SEA-
BOARD
AIR LINE
RAILROAD**

Portsmouth, Va.

Please send me the booklet
descriptive of the Industrial
Advantages along the line of
the Seaboard Air Line Railroad.

Name _____

Address _____

CUT OFF ALONG THIS LINE

FIG. 7

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION

UNIVERSITY OF MICHIGAN

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION

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Enormous Deposits of Iron Ores, both red and brown, as well as the highest grade of manganese ores, with limestone and coal convenient, are to be had on our Atlantic and Birmingham Division and offer special attractions for the establishment of furnaces, foundries, machine shops, car-wheel plants, and similar industries.

For additional information, illustrated literature and lists of properties, mail the coupon 

J. W. WHITE, Gen'l Industrial Agent
Portsmouth, Virginia

Or H. B. BINGHAM, A.G.I.A., Atlanta, Ga.

Cut off along this line

SEA-
BOARD
AIR LINE
RAILROAD
Portsmouth, Va.

Please send me the
booklet descriptive of
the Industrial Advan-
tages along the line of the
Seaboard Air Line Railroad.

[Copy for Coupon 

Name _____
Address _____

24. This copy is more difficult to lay out than the simple advertisement shown in Fig. 1, because this layout, Fig. 6, deals with several subsidiary display points, among which are: (1) the quotation at the head; (2) the method of using two sizes of type for main display lines; (3) setting the introductory matter in larger bold-face body type; (4) the method of displaying run-in side headings; (5) using extra space between paragraphs to strengthen each subhead; and (6) the method of laying out a coupon.

A comparison of the copy with the layout will show clearly how each feature is taken care of. Note that in Fig. 6 the opening words of the paragraphs were lettered on the layout. This makes it very plain to the printer where each paragraph is to go. Note also that the printer is told that he may use other type in case he does not have Post and Bookman. Fig. 7 shows this advertisement as it appears when set up.

25. Layouts for still larger advertisements should be made in a manner similar to that just described. First, lay

out the general display elements; then the panels and minor elements. If a certain group of panels, or sections, is practically uniform as to display plan, it will be necessary only to lay out in detail one panel of the group, marking the others, "Follow layout of panel No. 3," or whatever its number is.

All sections of a layout for a large advertisement should be numbered or lettered consecutively, so that they can be easily referred to by the same numbers or letters on the copy. The lettering in of a few opening words on each section of the layout, as shown in Fig. 6, makes the work still plainer.

DEALING WITH THE PRINTER

26. Relation Between Printer and Ad-Writer.

Much of the misunderstanding and hard feeling that sometimes arises between the ad-writer and the printer could be avoided if the ad-writer had a fair knowledge of the compositor's work. Both men are specialists dealing with printing, but from different points of view, and the best results can be obtained only when there is cooperation and harmony between them.

The ad-writer should keep constantly before him the fact that the printer has worked at his trade for years and is therefore in a position to make good suggestions. The printer knows the scope and restrictions of type, borders, etc., and for this reason, if for no other, should receive careful attention when he advises the ad-writer concerning the laying out of an advertisement. If strict orders were given the printer to follow the layout literally, many an advertisement would be rendered laughable through the lack of technical knowledge and the carelessness or forgetfulness of the ad-writer. Of course, the printer is paid to follow directions, and he will follow them to the letter if the ad-writer insists, provided the rules of the office are not infringed; but the better way is to allow a little liberty in the minor details. In this way the ad-writer will receive the benefit of the

printer's knowledge and will get better display. If he insists arbitrarily in all cases, against the advice of the printer, on having the layout strictly followed, the ad-writer is certain to receive some disappointing results.

It is advisable to consult the printer about a doubtful point in a layout for an advertisement or in regard to a combination of colors and stock for a folder, etc. whenever necessary. Many a useful bit of information can be obtained in this way, and perhaps some bad slips will be avoided. By securing the printer's cooperation, much better results will be secured, not only because of his broad knowledge of printing, but also because he will take more pride in his work and thus give better service.

27. Sending Copy to the Printer.—Copy for advertisements should be placed in the printer's hands early, so that he can set it up and submit proofs for "O. K." without rushing. A rush job is seldom satisfactory to either ad-writer or printer. If copy is received too late, the advertisement will be left out of the paper entirely. Most publishers set a *form-closing time*. In the case of magazines, it is a certain day of the month; in the case of daily papers, it is a certain hour of the day. After time is up, no copy will be accepted for the issue to which the form-closing time applies.

28. Duplicate Copy for Mediums.—The most common form of copy is manuscript, but in case it is desired to have an advertisement appear in several mediums in identically the same form, advantage may be taken of one of the processes of duplicating type matter.

The retail advertiser may instruct the first newspaper that receives the copy to send a matrix, or "mat" (a papier-mâché impression, or mold, made from the type after it has been set up and approved) to the other papers in which the advertisement is to appear; or he may ask that the matrix be made and direct the other papers to send for it. The advertisement is then reproduced by stereotyping. In some cities, however, the rules of the typographical union forbid

this practice, because it makes less composition work and thus takes away part of the compositor's employment.

If copy is sent in ahead of time, an extra proof may be secured, which will serve as copy for a second newspaper; or, if the advertiser is using a morning paper and an evening paper in the same city, he may give copy to one and instruct the other to copy the published advertisement.

29. General and mail-order advertisers, when sending copy to a list of newspapers, also use matrices, flat stereotypes, or, in some cases, thin celluloid plates. Sometimes they simply furnish a proof and require the newspaper to set the advertisement. The latter method is sometimes a little risky, for the general or mail-order advertiser does not know ordinarily what type a newspaper in a distant city has, and if its assortment is poor, the reset advertisement may not be entirely satisfactory. When sending duplicate copy to magazines, advertisers ordinarily use electrotypes, as magazines have no facilities for stereotyping. If an advertisement is all type, that is, one containing no illustrations, original copy may be sent to one magazine with instructions to set it up and to furnish a half dozen proofs. These proofs may be used as copy for other magazines.

The use of electrotypes insures uniformity and saves the publishers the time and expense of setting the advertisement, submitting proof, etc. In a few instances, as in the case of the Saturday Evening Post and some other high-grade magazines, advertisements are always set to conform to a standard style, whether electrotypes are furnished or not.

Electrotypes and stereotypes are explained in detail in another Section. This Section does not require a full understanding of these two kinds of printing plates.

30. Conditions in Small and Large Printing Offices.—The same results should not be expected from a small printing office as from a large one. A small office, particularly if located in a small town, will have only a limited supply of type and other material, and sometimes the

display types are old styles. In dealing with such an office, the ad-writer should make special efforts to get good results with limited resources. He should pick out the best faces of type and borders for his advertisements, and should endeavor to get the printer to follow his ideas as closely as possible. Sometimes the printer is so accustomed to setting up advertisements without instructions and according to his own ideas of display that he is reluctant to follow suggestions or even to follow layouts. However, by the use of tact, it is possible to get good results.

In the large newspaper plants and in high-grade magazine offices, a good assortment of modern type and borders will be found. There will also likely be broader views with regard to cooperating with the advertising man, the careful following of layouts, and so on. On the other hand, the large newspaper and magazine offices will be found to have more regulations and restrictions about the setting of advertisements, the use of heavy type, the closing of forms, and many other details.

If at all possible, therefore, the ad-writer should make it a point to study conditions as they exist in the office of the publication he is dealing with. In local advertising, this is entirely practicable through visits to the plant and through talks with the foreman of the composing room. With out-of-town publishers, the ad-writer will have to be governed largely by his general knowledge of printing and printing-house conditions.

PROOF-READING

PROOFS AND PLANS OF READING

1. Methods Followed by the Printer.—When advertising copy is received by the publisher, it is sent to the foreman of the composing room. If the advertisement is small, the foreman, after looking over the copy to see that directions are clear, will give it to a compositor; if the advertisement is large, however, the copy will be given out in small divisions, called *takes*, to a number of compositors. In large newspaper offices, certain compositors are usually assigned to each department-store's work, the reason being that a compositor familiar with the style of a store's advertisements can do better and faster work than another could do. As each compositor sets the copy assigned to him, he places the type matter on a shallow brass receptacle having a flat bottom and raised edges on three sides, called a *galley*, heading his take with his name or slug number, to identify it and to enable him to receive proper credit. In case one compositor sets the display and others set the body matter, the different parts are assembled on the same galley in their proper relation to one another before the first proof is taken. The body matter of large advertisements is often set on typesetting machines.

2. When the galley has been filled, it is taken to the hand-press and a proof of the type is "pulled." This proof, together with the copy, is then sent to the proof-reader of the office, who, with the assistance of a copy-holder, reads

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and compares the proof word for word with the manuscript, and marks, as he proceeds, all typographical errors. The proof with these errors marked on it is called by printers the **office proof**. This proof is not usually sent to the ad-writer, or "author" (a printer's term for all writers of copy), but is given to the compositors in order that the mistakes may be corrected before either manuscript or proof is allowed to leave the office.

After the corrections have been made, another proof is taken, which, after being compared with the office proof, to make sure that all compositors' errors have been properly rectified, is sent, together with the copy, to the author. This proof, technically known as the **first proof**, is often stamped with the date and the words *Official proof* or *Author's proof*.

If a subsequent proof is required by the ad-writer, or author, it is called a **second, or revised, proof**. In catalog and booklet work, second proofs are usually arranged in page form, and are then known as **page proofs**.

3. Importance of Reading Proof by Ad-Writer.

In studying proof-reading methods, it should be remembered that there is great difference in the service given by publishers. Small newspaper offices often have no regular proof-reader; in such a case, proof will be read by one compositor acting as proof-reader and another acting as copy-holder, or reader. Large newspaper offices have, as a rule, a competent proof-reading force, as have also all the prominent magazine printing offices.

In daily newspaper advertising, there is usually so little spare time that the ad-writer, after receiving the first proof of his advertisement, should make any necessary changes, indorse the proof *O. K. as corrected* or *O. K. when indicated changes are made*, and return it immediately without asking to see a second, or revised, proof. If no changes are necessary on the first proof, the notation, or indorsement, should be just the two letters *O. K.*, followed by the writer's name or his initials.

Even if there are several important corrections, the ad-writer can safely trust a capable composing room to attend to the changes. It would be a hardship if newspaper publishers had to submit second proofs of a great many of the advertisements. In fact, where advertisements are small and the composing rooms know the style desired by the advertiser, many publishers ask that they be allowed to publish without submitting any proofs. Some newspapers render high-grade service on arrangements of this kind, seldom making a mistake of any consequence. But such a plan requires exceedingly careful preparation of copy and layout, a very capable composing room, and careful proof-reading service in the office of the paper.

It is much better with advertisements of any reasonable size to see at least one proof, even if it does require much messenger service; for it is comparatively easy for a decimal point to become misplaced, making \$1.00 out of \$100, or for an unusual word of some kind to be spelled wrong. Besides, plain print has a frank way of revealing mistakes, and no matter what care an ad-writer may use in preparing copy, he will often see in the proof something that should be changed. Furthermore, it should be remembered that where there is one first-class printing office, there are a number of poor ones, and it is never entirely safe to trust any but a high-grade office to publish an advertisement without submitting proof.

4. Galley-Proof Plan.—Some department stores follow the method of sending copy to the printer a little at a time and getting galley proofs of the matter, with which a "proof layout" is made. Where this plan is followed, it is better to ask the newspaper for duplicate proofs and to cut a set of these duplicates apart and paste them on a large sheet in the way that the advertisement is to appear. If the original, or official, proof is cut up, it is not so easy to make the corrections desired. The reason for this is that type is corrected while in the galleys. When the galley proof is returned uncut it is easy to find the type from which the proof

was taken; when the proof is cut apart, it is troublesome to find the type.* Therefore, all changes and corrections should be written on the official galley proof. If there are not many changes, the advertising manager marks the official proofs *O. K. as corrected* or *O. K. when indicated changes are made*, and returns them with the proof layout. Some stores prefer to see a revised, or second, proof of the advertisement in completed form, in which case the advertising manager marks the official proof *Revise* or *Submit revised proof* and signs his name.

If copy is well written and a careful layout is made, there should be no occasion in newspaper advertising for a second, or revised, proof. The reason that some large stores follow the plan described in the preceding paragraph is because they do not furnish a complete layout in the first instance. They may not be able to get all the copy ready at one time, and may be in doubt, until copy is written, as to what amount of space will be given to a certain department. They therefore follow the rather loose method of sending copy along as they get it and of making up a layout with the proof. By this plan, however, they sometimes have too much matter set, have to "kill" four or five dollars' worth of composition, and often make necessary the sending of a second proof. Whenever possible, a complete layout should be made and sent with the first instalment of the copy; then the compositor can go ahead intelligently, even if the copy does come in several instalments.

In magazine advertising, there is more time for setting and submitting proofs, but only in exceptional cases should it be necessary to ask for revised proofs. With carefully

*There is just one notable exception to the rule of not cutting an original proof: If many corrections must be made on the proof of a large advertisement consisting of many sections, it is better to cut the sections apart and to paste each section on a large sheet of paper; then there will be margin enough to write all corrections plainly. Furthermore, if the different sections of such an advertisement must be approved by different people—as would be the case in a department-store advertisement—this plan of having the proof in sections will result in its being read more quickly. But when this plan is to be followed a complete layout, showing the position of each section, is indispensable.

prepared copy and layout, there will ordinarily be only a few changes, and these any high-grade magazine office can be trusted to make.

5. Work of the Ad-Writer and the Proof-Reader.

While the ad-writer reads his own proof, he is not, strictly speaking, a proof-reader. There is this essential difference: The proof-reader in a newspaper or magazine office will not make changes from copy. His work is primarily to see that the set-up matter corresponds with the copy that the ad-writer has furnished. In case he thinks the ad-writer has made an error, all that he is supposed to do is to mark the place and put in the margin a question mark, or *query* [?], as it is called in printing offices. This query means, "Is this right?" Sometimes the proof-reader will make a suggestion as to what would be correct. For example, suppose the copy read, *We have given our buyers free reign in cutting prices.* The proof-reader would either put a mark under *reign* or run a ring around it and write in the margin *rein* [?] This is equivalent to saying to the writer "shouldn't this be *rein* instead of *reign*?" If the proof-reader does more than this, he does so because the ad-writer has given him liberty. It is not a part of the proof-reader's work to edit or even to correct grammatical mistakes, though a good proof-reader should not allow mistakes in spelling to pass uncorrected.

6. The ad-writer, on the other hand, acts in the double capacity of proof-reader and author. He cannot only correct typographical errors that may have escaped the proof-reader's eye but he may edit the proof to his heart's content if he is willing to stand the delay and extra cost that the changes make necessary.

MARKING CHANGES AND CORRECTIONS

7. Changes From Copy.—Publishers of magazines and newspapers are usually reasonable with their patrons, and will make slight changes without charging for the time, but a good rule for the ad-writer is, *edit copy—not proof.* It is proper, of course, to correct all mistakes and inconsistencies,

but if much composition is killed, or if much editing is done that could have been done in the original copy, the ad-writer is likely to receive a bill from the publisher for the cost of alterations. The printing office must in all cases stand the cost of changes that come about as the result of the compositors failing to follow copy.

8. How To Correct Proof Skilfully.—Typesetting is costly even when no part of it has to be done twice, and when there is much alteration in the proof, the cost is largely increased. A word or two introduced into a sentence or taken out of it may render necessary the resetting or "overrunning" of a whole sentence and, in many cases, of a whole paragraph.

When there is a line too much, try to take out a line at or near the end of a paragraph, so that the main part of the paragraph will not be disturbed. Be sure to cut out just the right amount. When more matter is needed to fill a certain space, supply it when the first proof comes, and be sure to supply just enough. Sometimes, a few extra leads may be put in somewhere to take up a line or so of unfilled space; or an extra subhead may be put in; or a main heading may be made a size larger, provided the style of the matter permits such changes. If there is a chance that too much matter has been supplied for a certain space, tell the printer in a marginal note what he may omit if it is necessary to omit anything. Even if a second proof is expected, be sure to make every change and to supply all needed additional matter with the first proof. If, on account of faulty copy, four or five words must be taken out of the first part or the middle of a good-sized paragraph, try to put in the same line new words that will occupy about the same amount of space, so that no other lines will have to be reset.

9. Proof Paper.—In taking proofs of advertisements or job work, printers generally use a cheap, soft paper. The ad-writer must not suppose that it is a sample of the paper on which the advertisement or job will appear when completed, or fear that the illustrations will appear in the

finished advertisement as they do on this cheap paper. Proof paper is sometimes dampened in order to get a better impression, and is sent to the writer in that condition. When such is the case, it is better not to write on the paper with ink until the paper is dry, as any changes made are liable to become blurred by the spreading of the ink.

Some progressive printers send out dry proofs of all jobs, using paper that has a good surface. The great improvement in the appearance of a job resulting from this practice more than pays for the slight additional cost of the paper, and is likely to forestall complaint on the part of a critical customer. In getting a proof that the ad-writer wishes to show to a critical prospective client, it is a good plan to ask for a "book-paper" proof. In a few progressive newspaper offices, book-paper proofs are always taken when the solicitor for the paper is trying to secure an order of good size. The better paper brings out the display, and the improved appearance is undoubtedly of great assistance to the solicitor.

Sometimes, in cases where the style of display used by an advertiser is a style not permitted by a publisher, or there is a difficulty in securing an order because the advertiser's plates are too wide for the publisher's columns or do not conform to the publisher's rule as to proper depth for 2-column or 3-column advertisements, the difficulty may be removed by resetting the advertisements carefully and furnishing neat proofs on book paper.

10. Proof-Marks.—The marks shown on pages 8 and 9 are in current use in the correcting of proofs. While the signs used by proof-readers vary slightly in different offices, any printer will readily understand the meaning of the characters here given. Therefore, never hesitate to use them.

11. The slanting mark (/), called a **separatrix**, is used in connection with a number of the signs simply to separate one correction from another that may be placed alongside of it. This mark is also used to make a small correction like a comma stand out more prominently in the margin.

caps Change to capitals.

sc. Change to small capitals.

lc. Change to lower case.

rom. Change to Roman.

ital. Change to Italic.

bf. Change to bold face.

 Under word, means "Put this in Italic."

 Under word, means "Put this in small caps."

 Under word, means "Put this in caps."

 Under word, means "Put this in bold-face caps and lower case."

 Under word, means "Put this in bold-face caps."

stet. Retain crossed-out word or letter.

..... Under a cancelation, means "Let it stand"; generally used in conjunction with *stet* in the margin.

out-
see copy Here is an omission; see the copy.

run in Make no break in the reading.

run over Run this word or syllable over to the next line.*

run back Run this word or syllable back to the preceding line.

¶ Start a paragraph here.

No ¶ No paragraph; sometimes written *run in*.

○ or
spell out Spell out the enclosed word or words.

tr. Transpose words or letters as indicated.

wf. Wrong font; change to proper font.

Qu. or ? Is this right?

& This mark, the *dele*, means "Take out the crossed-out type, word, or sentence."

⌢ Take out the character indicated and close up.

ˆ Insert apostrophe.

* Where only one letter is to be transposed, simply mark it out, using the *dele*, and insert the letter at the proper place.

” or ” Insert quotation marks.

^ Make correction indicated in margin.

^ Join these letters in a logotype, as œ, æ, etc.

✓✓✓ Unevenly spaced; make spacing uniform.

|| Line up; i. e., make the lines even with other matter.

≡ Straighten lines or type that is out of line.

⊙ Insert period.

⊙ Insert colon.

,/ Insert comma.

;/ Insert semicolon.

=/ Insert hyphen.

/- / Insert one-em dash.

/-²/ Insert two-em dash.

/-^{en}/ Insert en dash.

?/ Insert interrogation mark.

!/ Insert exclamation mark.

⊖ Upside down; reverse.

Insert space here.

⊂ Close up; no space.

[Move this to the left.

] Move this to the right.

┌ Raise to proper position.

└ Lower to proper position.

□ Indent line one em of size of type used.

⊥ Push down this lead or space.

× Battered type; change.

METHODS OF MARKING PROOF

12. Marking Proofs With Rings and Lines.—It is best to mark corrections in ink. If red ink, or any ink that is of a different color from the ink of the proof, is used, it will help the compositor, for it will enable him to see at a glance the changes desired. Lead-pencil marks are likely to become blurred and indistinct. In any case, mark all corrections boldly, and plainly, so that the compositor cannot fail to see and understand them.

No careful printing office will send out a proof containing a great many typographical errors. Most of the errors will be corrected before the proof goes to the ad-writer. When there are only a few errors or changes, the ad-writer may follow the method of marking shown in Fig. 1; that is, putting a ring around the error or the word desired to be changed and running a line out to the margin, where the desired change is written.

The advantage of using a ring is that it points out exactly what is to be changed. If, for example, the ring were not around the period at the end of the display line in Fig. 1, the printer might think the writer wanted the entire line or the word *Here* taken out. A line through a word, unless very carefully drawn, may extend through a punctuation mark or partly through an adjacent word and result in something being taken out that the writer wishes to have remain. Where this method of running lines out to the margin is used, care should be exercised to see that no lines cross each other, for the crossing of lines may confuse the printer.

13. Marking Proofs Without Lines.—While the foregoing method is practical where the errors, or changes, are few, the better plan, where there are many corrections, is to make the proof-marks in a neat and orderly manner directly opposite the line containing the error, the omission, or the word desired to be changed, as shown in Fig. 2. It should be understood that no good printing office would ever send out a proof that required on the ad-writer's part so many correc-

tions as are shown in Fig. 2, though some printing offices might submit a proof with a good proportion of these errors. The proof-readers of the printing office, or the compositors acting as proof-readers, are supposed to go over the office proof and correct typographical errors before the proof with accompanying copy goes to the ad-writer. A proof from the

*O.K. as corrected
S. Roland Hall*

Best Camera Supplies
Cost Little Here

Careful and good develop-
 ing can only be done when
 one has the right supplies and
 plenty of them.

2-ounce Jar Paste, reg. 4c., at 2c
Hydrochinon Powders, regularly
 20c. 1/2 dozen, at 16c
 Selfo for Plates, regularly 25c. 19c
 Metol Developer, regularly 25c.,
 at 19c
 Candle Lamps, regularly 19c., 11c
 4 inch Rollers, regularly 14c., at 8c
 Revoli Tints, regularly 22c., at 16c
Main floor, Central Building.

OK? (circled and crossed out with a line)

tr (with a line pointing to the word 'only')

Fourth (with a line pointing to the word 'Main')

FIG. 1

This illustration shows the appearance of a small panel of proof after the ad-writer has made a few changes and has indorsed properly. Note that the proof-reader's query as to the correctness of *Hydrochinon* has been answered by the crossing out of the query mark

most careful newspaper offices will require no more changing than that shown in Fig. 1; and even in this proof the transposition of the word *only* and the substitution of *Fourth* for *Main* were made necessary because the copy was wrong—not because the printer erred. Nevertheless, even

Revise
S. R. H. w.f.

Plain Piano Talk

Why don't you settle that much-mooted question in your family by buying a piano?

Talking about it won't put it ⁽ⁱⁿ⁾ to you home—will not stop the ^(im) opportunities of the young folk.

Insert lead

Let's guess why you are procrastinating.

You want a piano, you feel the need of it, but you can't spare the money to pay cash just now, and you think you can save money by waiting until you can spare it. And you wait and wait.

3/2 lead #

#

You're wrong. No man, no matter what his station in life, can buy a piano in our store for less money by paying cash down than the man who takes advantage of our little-a-month plan, with interest at ^(per) 6 per cent. a year.

tr

Every piano on our floors is marked the spot-cash price. If you want to borrow the money to pay for it we will lend it to you at 6 per cent interest a year on the unpaid balance. Cash or time, the price is the same.

3/2 3/2

We will sell you any piano you may select, at the spot-cash price, and give you 20 to 30 months in which to pay for it.

run back

Suppose you tried to save the money to pay cash. Could you do it? Would you do it?

Let us talk with you. Come in and see what we have.

=/

No tricks, no guessing contents, the only one price, no-commission piano and music house.

J. W. JENKINS SONS
[MUSIC CO.

[

1013-1015 Walnut street

l

2

NOW run over run over

run over or bring s back

3/2 l.c. 3/2 x/1

=/

=/ x/1

[Fix]

≡

tr/=/

Ital./?

s/;

tr

Cap.

FIG. 2

Reduced single-column newspaper advertisement left full of errors to show use of proof-marks

Plain Piano Talk

Why don't you settle that much-mooted question in your family by buying a piano NOW?

Talking about it won't put it into your home—will not stop the importunities of the young folk.

Let's guess why you are procrastinating.

You want a piano; you feel the need of it; but you can't spare the money to pay cash just now, and you think you can save money by waiting until you can spare it. And you wait and wait.

You are wrong. No man, no matter what his station in life, can buy a piano in our store for less money by paying cash down than the man who takes advantage of our little-a-month plan, with interest at 6 per cent. a year.

Every piano on our floors is marked the spot-cash price. If you want to borrow the money to pay for it we will lend it to you at 6 per cent. interest a year on the unpaid balance. Cash or time, the price is the same.

We will sell you, at the spot-cash price, any piano you may select, and give you 20 to 30 months in which to pay for it.

Suppose you tried to save the money to pay cash. *Could* you do it? *Would* you do it?

Let us talk with you. Come in and see what we have.

No tricks, no guessing contests; the only one-price, no-commission piano and music house.

**J. W. JENKINS' SONS
MUSIC CO.**

1013-1015 Walnut Street

FIG. 3

Proof after correction

careful proof-readers do overlook typographical errors, and in such cases the ad-writer must mark them; if he does not, and sends proof back with his *O. K.* on it, publishers will not be responsible for errors in the published advertisement.

Fig. 2 was purposely left full of errors, in order that the use of most of the proof-marks might be illustrated. This proof, as it is shown in Fig. 2, is ready to go back to the composing room. Note the indorsement by the writer, calling for revision. Fig. 3 shows this advertisement after all the corrections called for in Fig. 2 have been made. If Figs. 2 and 3 are carefully compared, the use of each proof-mark will be made clear. Note how orderly the marks in Fig. 2 are placed in the margins; the proper marks are opposite the lines containing the errors. This is always the better plan where there are many corrections.

14. Figs. 4 and 5 further illustrate this method of marking. In this case, a page of text matter is used; and Fig. 4, like Fig. 2, is purposely left full of errors in order that the marks used by the proof-reader may be illustrated. This proof has been read by the proof-readers but has not been given attention by the ad-writer. Note the *women read* query. This is written by the proof-reader and is addressed to the ad-writer. Do not fail to answer all such queries on proof, but do not answer a query of this kind by writing *O. K.* by it, for the printer would be puzzled as to whether the original or the suggested change was all right. If the ad-writer accepts the suggested change, he should let it stand and be sure to draw his pen *through the query mark, and that only*. If he does not accept the change, he should draw his pen *through both the query and the suggested change—not rub them out*. If the query makes no suggestion, but merely questions the accuracy, draw a line through the query in case the queried statement is correct; if it is not correct, make the proper change. See Fig. 1. Here the proof-reader queried the word *Hydrochinon*. He was not sure of the spelling of the word in the copy. As it was set right, all that the ad-writer had to do was to draw his pen through the

query mark. It is the practice of good proof-readers to put a ring around queries like [*O. K. ?*], so that if the author runs his pen through the question mark, there will be no danger of the printer, by error, setting up the letters *O. K.* as change of copy. Such stupid errors have happened as the result of the proof-reader's failure to use the ring. In good printing offices, it is generally understood that all marks, instructions, and suggestions written in the margin of a proof and enclosed by a ring or by brackets should not be considered as copy. If the proof-reader, in addition to querying, suggests a change of wording, it is better not to ring the suggested words, for in such a case the printer may not regard them as copy in case the query is crossed out. The suggestions in this paragraph apply more properly to the regular proof-reader than to the ad-writer, but are introduced in order that the ad-writer may better understand the work of the proof-reader.

15. The remark applied to Fig. 2 applies also to Fig. 4; that is, that no good printing office would send to an ad-writer a proof requiring more than a fraction of the corrections shown. But it is necessary for the ad-writer to become familiar with all of these corrections in order that he may be qualified to mark correctly any proof that may come up in his work. Fig. 5 shows the page after correction.

16. Marking Proofs of Wide Measure.—A method that may often be adopted with advantage where there are many corrections in matter set in a wide measure, is to draw a light, perpendicular line through the middle of the proof, from top to bottom, and to mark in the left margin all errors found on the left of this line, while those found on the right are marked in the right margin. This plan will systematize the locating of the error both in correcting and in revising, and will materially reduce the confusion that results when a large number of errors must be marked within a small space, as, for example, in a page of solid 6-point type.

⑤ Why Women Read Advertisements

s.e. That women read advertising is everywhere acknowledged. The question why they do so brings us into interesting discussion of certain elements in modern life.

vvv The first reason that makes a woman read business announcements is, that they are so attractive to her eye. Illustrated with skill and art, they induce her to inquire into the nature of their contents, and, once a reader, their interesting discussion of why various articles are essential to comfort, health, or happiness, makes her a reader forever. The advertisement writer of to-day has secured, through practice, a skill in making business subjects attractive that is truly wonderful. It competes with literature in its power to attract and hold the attention. At the same time the cost of advertising space (all) made brevity so necessary a feature of (has) advertisements that every unessential word for matter must be eliminated.

[run in] Then, too, things are talked about in such a pleasing conversational style. The announcements of wanamaker or saks, for instance, often remind the writer of certain features of the writings of Dr Holmes, the delightful "autocrat of the breakfast table." They actually "talk." In a word, woman reads advertisements first of all because they are so interesting to read.

□ The woman, having become a reader of advertisements, soon recognizes the benefit of the practice. It puts her in relation with the best at the lowest prices. This latter feature is one that almost every keeper of a household cannot afford to overlook. Confined, as she is, to limited incomes, and desirous, as every good woman is, to make every part of the home attractive, she is intelligent enough to immediately recognize that by doing her shopping with least expenditure she is enabled to purchase a host of articles that otherwise would be beyond the money at her disposal. Mahin's Magazine.

FIG. 4

Proof showing proof-marks in practical use in body matter

Why Women Read Advertisements

THAT women read advertising is everywhere acknowledged. The question why they do so brings us into interesting discussion of certain elements in modern life.

The first reason that makes a woman read business announcements is, that they are so attractive to her eye. Illustrated with skill and art, they induce her to inquire into the nature of their contents, and, once a reader, their interesting discussion of why various articles are essential to comfort, health, or happiness, makes her a reader forever. The advertisement writer of today has secured, through practice, a skill in making business subjects attractive that is truly wonderful; it competes with literature in its power to attract and hold the attention. At the same time the cost of advertising space has made brevity so necessary a feature of all advertisements that every unessential word or matter must be eliminated. Then, too, things are talked about in such a pleasing conversational style. The announcements of Wanamaker or Saks, for instance, often remind the writer of certain features of the writings of Dr. Holmes, the delightful "autocrat of the breakfast table." They actually "talk." In a word, women read advertisements first of all because they are so interesting to read.

The woman, having become a reader of advertisements, soon recognizes the benefit of the practice. It puts her in relation with the best things offered, and enables her to purchase these at the lowest prices. This latter feature is one that almost every keeper of a household cannot afford to overlook. Confined, as she is, to limited incomes, and desirous, as every good woman is, to make every part of the home attractive, she is intelligent enough to immediately recognize that by doing her shopping with least expenditure she is enabled to purchase a host of articles that otherwise would be beyond the money at her disposal.—*Mahin's Magazine*.

FIG. 5 •

Proof after correction

17. In reading the proof of complicated work of wide measure, such as a half- or a full-page newspaper advertisement, it will sometimes be found more convenient to mark the corrections very plainly in a white space near the error, rather than in a distant margin. This may in some instances facilitate the work of both compositor and reviser; but in all ordinary reading matter the marginal markings should be used. See foot-note under Art. 4.

OTHER IMPORTANT CONSIDERATIONS

18. When several errors occur in one word, it is better to rewrite the full word in the margin than to correct the mistakes separately. A wrong letter in a word is noted by drawing a short, perpendicular line through it, and making another short line in the margin, alongside of which the right letter is placed. With whole words, a line is drawn either through or around the wrong word, and the correct word is written in the margin.

19. When a cut is improperly placed in the text—that is, is upside down or lying on its side—it is customary to indicate its correct position by writing in the margin near the cut the words [*Reverse cut*] or [*Turn cut*].

20. Write plainly and avoid erasures, in order that the corrections and changes may be perfectly clear to the printer. A little extra care will obviate the necessity of another proof, and will save trips to the printing office, telephone calls, etc.

See that border and rules join neatly. Printers are not always particular about this point. Do not be alarmed if a letter shows faintly on the proof or if the letters on the ends of lines are not exactly level with the other letters in the line. If the right letter is there, never mind the faintness. The defects are caused by the type not being securely tied up, or the type may be slightly “off its feet,” both of which faults are remedied when the type is locked up in the form. Watch particularly for errors in prices. Many printers will

put punctuation marks at the ends of display lines even if the copy does not call for them. This is because it was the universal style in former years to put marks at the ends of display lines. Punctuation is no longer generally used at the ends of display lines.

Wrong-font letters are rather difficult for an inexperienced reader of proof to detect, but they should always be corrected. If there is doubt whether the letter is of a right font, always query [*w. f. ?*], so that the printer may give it attention. Never erase marks or comments by the regular proof-reader; approve, change, or cancel them.

A SERIES OF QUESTIONS

RELATING TO THE SUBJECTS
TREATED OF IN THIS VOLUME.

It will be noticed that the questions contained in the following pages are divided into sections corresponding to the sections of the text of the preceding pages, so that each section has a headline that is the same as the headline of the section to which the questions refer. No attempt should be made to answer any of the questions until the corresponding part of the text has been carefully studied.

GENERAL DEFINITIONS

EXAMINATION QUESTIONS

- (1) What is advertising?
- (2) (a) What is the difference between local advertising and general advertising? (b) Name a large general advertiser.
- (3) (a) What is the principal difference between mail-order advertising and retail advertising? (b) Name a large mail-order advertiser. (c) Name a retail advertiser and mention his business.
- (4) Name the usual selling forces that enter into the marketing of merchandise.
- (5) Describe, in your own words, the qualifications of a successful advertising man.
- (6) Name the principal methods of marketing.
- (7) What advantage is gained by selling direct to the consumer where it is practicable to establish such a plan?
- (8) What is sometimes the retailer's purpose in offering certain articles at an unusually low price?
- (9) Mention some of the things that the mail-order advertiser may ask the consumer to do in order to lead up to a sale.
- (10) Suggest how an ad-writer may learn the tastes, needs, etc. of prospective purchasers of an article.
- (11) Name the principal classes of mediums.

(12) (a) What are the functions of a complete advertisement; that is, an advertisement designed to close the sale? (b) Is it wise to have every advertisement embody all of these functions? If not, why?

(13) What is a selling point?

(14) What would be a strong selling point for: (a) soap? (b) a choice tea? (c) a combined stain and varnish sold in small cans?

(15) (a) Give an original example of a general claim. (b) Give an example of a specific statement that covers more definitely the point or points of the general claim.

(16) Name the various sources from which information about the selling points of an article may be obtained.

(17) Cut from magazines or newspapers advertisements of the following four classes: (1) An advertisement of a manufacturer in which the reader is told or expected to go to a retailer to buy an article; (2) an advertisement in which a manufacturer or a mail-order dealer offers to sell direct to the consumer; (3) an advertisement in which the object is not to close a sale but merely to interest and obtain a request for a booklet; (4) an advertisement the object of which is to induce the reader to come to the advertiser's retail store to buy the article. Paste these advertisements on a sheet of paper, number them 1 to 4, and write at the side of each the chief selling point of the commodity advertised.

COPY FOR ADVERTISEMENTS

(PART 1)

EXAMINATION QUESTIONS

(1) (*a*) Into what two general classes may all advertising copy be divided? (*b*) What is the principal difference between these two classes? (*c*) What seems to be the present tendency as to change in the style of copy? (*d*) What may be said in favor of the informing style as compared with the reminding style? (*e*) Why is it unsafe to follow invariably the style of copy used by well-established advertisers?

(2) Name the six components of copy.

(3) (*a*) What are the requirements of a good heading and what should it include? (*b*) Tell the different forms a heading may properly take as to style of expression. (*c*) Give an example of an interrogative heading; and also one of a direct-command heading. (*d*) What is a blind heading? (*e*) Would "Take Off Your Shirt" be an appropriate heading for an advertisement of a sale of men's \$2 shirts?

(4) Write headlines of not more than seven words each for the following ad-subjects: (*a*) A carload of first-class Irish potatoes to be sold at 12 cents a peck; (*b*) a sale of odd sizes of Panama hats at \$3 each; (*c*) a gas company's argument for cooking with gas; (*d*) a \$5 safety-razor outfit that includes twenty-four blades; (*e*) a new lot of womens and misses' spring jackets.

(5) (*a*) When should subheadings be used? (*b*) Mention several different forms of subheadings.

(6) (a) When is an introduction to an advertisement advisable? (b) Name an article about which a brief introduction could be appropriately written before the description.

(7) How is desire for an advertised article created?

(8) What danger is there in introducing a large number of selling points when some of them are not particularly strong?

(9) When several articles are to come under one head, as in a department-store advertisement, and the articles are much alike, what plan may be followed to economize space?

(10) (a) Why is price usually an important component of an advertisement? (b) Mention a case where it would not be advisable to advertise the price. (c) If a typewriter that can do the same work as a \$100 machine could be sold for \$40, how should the price be advertised?

(11) Mention a selling point that is always good.

(12) What class of selling points besides those of the article itself is very important?

(13) (a) What is the value of the admonition? (b) Write several different forms of admonitions.

(14) Write an introduction of not more than 100 words for a large grocery and meat store, the advertisement to be published shortly before Thanksgiving, and to deal with the good things the store has for the Thanksgiving dinner. Write only the introduction.

(15) (a) Write a terse description of some familiar article of merchandise (you may choose something that you have purchased for yourself), giving only the chief points. (b) Write another description, giving full details of both general and individual selling points of the same article. Give each item a heading.

(16) Clip from a newspaper or some other publication, an advertisement that is weak in one or more points; paste it on a sheet of paper, and while pointing out the weaknesses suggest how the advertisement may be strengthened.

COPY FOR ADVERTISEMENTS

(PART 2)

EXAMINATION QUESTIONS

NOTE.—Before writing the advertisements called for in questions 9, 10, 11, and 12 the writer should avail himself of all the sources of information mentioned in *General Definitions* that are open. Where possible, study the article itself or a similar one, and talk with those who make it, sell it, or use it. Refer to any catalog that contains descriptions or points applicable to the article to be advertised. It is a good plan to write for the catalogs of mail-order dealers and manufacturers that are offered in advertisements.

To assist in writing the required advertisements, a number of the problems give a suggestive outline of selling points, but in no case should the advertisement be constructed entirely out of this material or should the language be copied slavishly, for success in advertising depends largely on the ad-writer thinking for himself and developing a creative, investigating spirit. For instance, before writing the butter advertisement required in this examination, a thorough study of the subject of butter should be made. Use the outline of selling points only as a basis. Sometimes an encyclopedia will give some valuable information. Most libraries have reference works and magazine files that are occasionally very useful.

Until the *Layouts* Section has been studied, no effort should be made to lay out copy for the printer, nor should the kinds of type and borders to be used or even the size of the advertisement be specified. Therefore, in answering the questions and preparing the advertisements required in this examination, use plain paper and write on only one side.

One of the sheets containing the Analysis of Selling Points and the Copy Summary should be returned with each of the four advertisements, attached to the sheet or sheets on which the advertisement is written. For example, before writing the advertisement required by question 9, take one of the Analysis and Summary Sheets and check off and write down the selling points. Answer the Copy-Summary questions that can be answered before writing the advertisement, and answer the other when the copy has been written. After the advertisement has been written, attach this Analysis and Summary Sheet to the sheet or sheets containing the completed copy for the advertisement.

In writing copy, put on a separate line any word or words—such as a main head—that is intended to occupy a separate line in the set-up advertisement.

ANALYSIS OF SELLING POINTS

Before attempting to write copy for an advertisement, study thoroughly the article or service to be advertised, get all the information you can about it. The list on the right is to aid you in assembling material. To facilitate your work and our criticism of it, make a careful and complete analysis of the subject of the advertisement by putting a check (✓) before each word or statement in the list that applies to the article or service to be advertised, and then writing under "Additional or Special Selling Points," any points not suggested by the list. In addition to checking the main selling points in the list (those printed in heavy letters) check also the words in light type that apply to the subject of the advertisement.

The points in the list are merely suggestive; do not try to make up your copy with just these words, but write the facts that they suggest. For example, under MATERIAL is the word "selected"; but instead of using the words "selected material" in your copy, tell what the material is. If you are advertising farm wagons, the words "thoroughly seasoned hickory" are more definite and much stronger than "selected material." Specific facts are better than general claims. Therefore, instead of writing that the article is "handy," "strong," "durable," or "superior," try to tell why it is handy, strong, durable, or superior.

It is not intended that you should include in your copy all the descriptive terms that apply to the commodity. Neither should you make it an invariable rule to put all the selling points of an article in one advertisement; often it is best to include all the selling points in one advertisement, but sometimes, where there are many selling points, it is better to have a series of advertisements, with one or two strong points in each.

Use this analysis form merely as a means of assembling all the selling points; then use your best judgment in deciding what part of this material should be included; and try to have your order of arrangement as logical as possible.

A complete advertisement, to be most effective, should attract favorable attention, awaken interest, create desire, carry conviction, inspire confidence, and influence the reader to buy. Attracting favorable attention and awakening interest are accomplished by appropriate headings, attractive, informing illustrations, and good typographical display. Creating desire is accomplished by appealing to the senses of sight, hearing, taste, smell, and touch, as well as to the desires, needs, sentiments, emotions, and prejudices of the reader. To carry conviction, the advertisement should appeal to the reader's reason—should show by logical information and argument why he should buy, and should answer the objections in his mind as to the necessity or desirability of the article or service. Confidence is inspired by an earnest style and the avoidance of extravagant claims. If the work thus far has been well done and the article has merit, the reader may be induced to buy or to investigate further, by stating the price, by explaining why it is a proper price, by giving the terms of payment, if necessary, or by offering to send a booklet or a catalog that will give price, terms, and further information, and by finally stating who has the article and where it can be found, that is, firm name and address. Such special information as telephone number, free delivery offer, etc., should follow. It is often advisable to make a suggestion near the end of the advertisement that will cause the reader to act.

Copy Summary

Before Writing Copy, Answer These Questions to Your Satisfaction

- ✓ 1. By what plan is the article or service to be sold? (Is a retailer to advertise it? Is the manufacturer to advertise to create a demand on retailers? Is the sale to be made by mail? etc.)
- ✓ 2. What class of prospective purchasers am I trying to influence? (Men or women? City people or country people, or both? Well-to-do, poor, or middle class? etc.)
- ✓ 3. What are the tastes, needs, and manner of reasoning of these people? What will probably be their objections to buying, and how may these objections be overcome?
- ✓ 4. In what medium is the advertisement to appear? (Newspaper, magazine, street car, bill board, etc.?)
- ✓ 5. What is to be the size of the advertisement? (Width? depth?)
- ✓ 6. Shall season, current event, local happening, etc. be used?
- ✓ 7. What selling points of the article and what features of the selling plan should be introduced? If I were one of these prospective customers, what would interest, influence, and convince me?
- ✓ 8. What heading is most likely to attract the favorable attention of prospective customers? (Name and selling point of article? Question, suggestion, or command about use, need, or benefit? etc.)
- ✓ 9. Would illustration strengthen the copy? If so, what style and size of illustration should be used?
- ✓ 10. Shall price be presented? If so, how shall it be presented? (In heading or near the end of the advertisement? Cash or installment? etc.)
- ✓ 11. Is it best to try to have the advertisement complete the sale, or must this be left to a salesman or to a catalog, booklet, etc.? If the advertisement is to complete the sale, what is the strongest closing point?

After Writing Copy, Answer This Question

- ✓ 12. Is the copy clear, concise, complete, truthful, interesting, logical, convincing, grammatical, properly spelled, properly punctuated, and properly paragraphed?

APPEARANCE.....	high-grade? ornamental? neat? graceful? pleasing? stylish? attractive? inviting? substantial? massive? rich? smart? handsome? unique? antique? modern? improved? new model? exclusive pattern? newest goods? shape? texture?
STYLE.....	new? old? sensible? simple? conservative? ready to wear? European? oriental? length? comfortable? guaranteed? perfect? good?
FIT.....	ready to wear? custom made? like a glove? quarter sizes? large assortment? adjustable? expert tailors? alterations free?
COMFORT.....	restful? soothing? soft? firm? easy-running? noneless? warm? cool? breezy? prompt service? open evenings? always ready? handy? light? adjustable? makes spare moments count?
✓ FLAVOR.....	✓ delicious? delicate? good? ✓ appetizing? savory? fine blend? mellow? careful curing? tempting? spicy? sweet? cool? hot? tender? juicy? fresh?
AROMA.....	aromatic? fragrant? delicate? pungent? pleasing? harmonious? fast?
COLOR.....	brilliant? delicate? warm? quiet? tasteful? harmonious? fast?
SOUND.....	clear? harmonious? sweet? soft? flute-like? smooth? polished? silky? soft? hard?
TOUCH.....	heavy? light? solid? soft?
WEIGHT.....	large? small? medium? long? short?
SIZE.....	wide? narrow? variety of sizes? handy size? takes up little room?
✓ QUALITY.....	good? best? ✓ better than the average? high for price? none better?
✓ MATERIAL.....	high-grade? selected? good? imported? domestic? guaranteed? fashionable? rare? best that money can buy?
✓ WORKMANSHIP.....	good? best? ✓ expert? high-priced? hand-made? ✓ home-made? unmade? guaranteed? ✓ manufacturer of long experience?
DURABILITY.....	lasts a lifetime? guaranteed for a year? protected against decay? never wears out? outlasts several cheaper articles? cannot be broken?
STRENGTH.....	tested? guaranteed? seasoned? protected against accident? extra heavy? braced? double thickness? superior tempering?
HEALTHFULNESS.....	natural food? predigested? whole wheat? strengthens nerves? makes pure blood? brings bloom to cheeks? drives pain away?
SAFETY.....	children can use it? protected against accident? needed daily? every one needs it? useful for many purposes?
✓ RELIABILITY.....	guaranteed? (free trial?) indorsements from users? sold by best dealers? time-tested? capital? reputation? length of time in business? bank references? good investment?
✓ PURITY.....	tested? guaranteed? chemically pure? absolutely pure? ✓ home-made? ✓ clean factory? ✓ careful packers? government inspected? ✓ fresh? ✓ air- and dirt-proof packages? ✓ no harmful preservatives? ✓ vative or coloring used? ✓ not adulterated?
ECONOMY.....	saves time? saves work? saves money? saves space? saves worry? saves doctor's bills? saves health?
INVESTMENT.....	profitable? safe? large dividends? increasing value? provides for future? makes one safe? can be resold or borrowed on quickly? entertaining? improves health?
PLEASURE.....	relaxation? courteous service? increases earnings? improves culture? makes life more enjoyable?
EDUCATION.....	low for this quality? odd sizes or limited number make low price? low price on account of large number bought or superior manufacturing facilities? low price on account of buying out of season or late in season? special price on account of being slightly soiled or marked? ✓ no higher than that of inferior goods? reasonable? exceptional? introductory? special new—will advance soon? good investment?
PRICE.....	at all dealers? at low agent? sample on request? representative will call? demonstration at store? free catalog or booklet? goods sent on receipt of price? C O D with privilege of examination? goods sent on trial? freight or express paid? money back if dissatisfied? ✓ free delivery? ✓ telephone ✓ telegram orders accepted? ✓ installment plan? discount for cash? trading stamps? profit-sharing coupons? premiums?
SELLING PLAN.....	

Additional or Special Selling Points

The above list is not comprehensive enough to suggest all the selling points of all articles. Often the strongest selling point is one of a special nature that will not be suggested by any of the words or statements listed. Try to discover this special selling point, and write it below. There may be several special selling points.

Not overseasoned; made fresh every day, only pork used; no scraps, pure spices; receipt from us for 20 years; made with utmost care; visitors welcome; in case and loose; 1-pound packages; 6 daily deliveries

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FIG. I

Fig. I shows the analysis form for the sausage advertisement with the list of suggestive selling points checked off and the additional selling points added. Fig. II shows the completed copy as it appeared when ready for the printer. These two examples illustrate how the work on questions 9, 10, 11, and 12 should be prepared. It is not expected, however, that the work will be typewritten, though a typewriter may be used if the ad-writer has one. The writer's answers to the questions of the Copy Summary need not necessarily be written. If he does write them, he need not send them for criticism, for the sheet containing the completed copy will show clearly whether or not he has given attention to the questions of the Copy Summary.

The work sent in answer to questions 9, 10, 11, and 12 should be original. No copying of the language of published advertisements is permissible.

Our Home-Made
Pork Sausage

is the most delicious you ever tasted. No more like the packing-house article than chalk is like cheese. Has the true home-made flavor, and contains nothing but selected fresh pork (no scraps) and purest spices. Not overseasoned; just right. Always fresh; we make it every day, just as we have done for 20 years. Our clean kitchen is open to visitors. Cobb's sausage costs no more than others. In the case, or loose, in 1-pound sealed packages, per pound, 15c.

Six deliveries daily. Telephone us to leave you a trial pound today.

COBB & CO., 461 Palfry

Telephone, 20 Main

FIG. II

(1) Rewrite the following sentence in plain, clear, language: "Now let us tell you that these magnificent pairs of feminine footwear will be offered regardless of value at the most ridiculously low figure of \$2.25 a pair on Wednesday morning, those coming first getting the first selection, the sale opening at 9 o'clock."

(2) Suggest a bargain offer by writing a logical reason why a lot of men's \$1.50 shirts will be sold for \$1 each.

(3) Cite an example of: (a) a timely advertisement; (b) a seasonable advertisement.

(4) Write six synonyms for the word *excellent*.

(5) Why is it so important to study the commodity and

the people to whom it is to be sold before attempting to write copy for the advertisement?

(6) (a) What particular points should be kept in mind when advertising to women? (b) What points when advertising to men?

(7) Suggest a good catch phrase for a store that handles nothing but articles priced at 10 cents.

(8) Give a strong selling point for: (a) a shoe; (b) a high-grade flour; (c) a restaurant; (d) a piano; (e) a wagon manufacturer that does a large business and sells his wagons direct to the consumer.

(9) Write an advertisement of between 100 and 200 words to sell butter made from the milk of a herd of Jersey cows. This breed is one of the best for good butter. These cows are cared for in the most careful manner, their surroundings are sanitary, and they graze on clover during the summer and are fed on ensilage during the winter. The cream is taken out by the centrifugal process, and the result is butter of a much finer quality than the average. The butter is for sale every Wednesday and Saturday, at 40 cents a pound, by William Mason, Main Street Market. The amount for sale on each of these days is 100 pounds.

(10) Write an advertisement for the Piedmont Furniture Company, of Statesville, N. C., of not more than 150 words to bring about the sale of their red-cedar chests, by mail. These chests are handsomely made of solid red cedar, in several sizes, and are dust-proof. They are used for storing furs, woolens, and fine clothing to protect against moths. The cedar odor is pleasant—not like that of moth balls. The cost of a chest is very little more than the charges of a season's storage in a vault, the prices ranging from \$11 to \$27.50. The manufacturer ships direct from factory to consumer, and he is so sure that these chests will give satisfaction that he is willing to refund the price to any who buy them and are dissatisfied. It might be well to mention the suitability of these chests as presents.

(11) Write a general magazine advertisement of not less than 100 words for Imperial coffee, a high-grade Mexican coffee grown by the Mexican-American Coffee Company on its own plantation and picked from mature trees on the highest altitudes (these produce the best coffee). This coffee is roasted in roasters that allow very little of the aroma to escape, and is packed in air-tight, screw-top, tin cans. The price of this special brand of coffee is 40 cents a pound and it is sold through high-grade grocers—not direct to consumer.

(12) Write an advertisement of not less than 150 words about some article that you have used or one whose selling points are familiar to you.

CORRECT AND FAULTY DICTION

EXAMINATION QUESTIONS

(1) Rewrite the following paragraph, correcting the errors and changing the language so as to make it concise and to have the intended meaning clear:

In order to write a effective advertisement upon any subject in the world, first study it thorough, after which assemble each and every one of the selling points and then decide which shall be included in the advertisement and what will not be included in the advertisement. Choosing for the heading that point about the advertisement that is most probable and liable to draw attention and interest.

(2) Rewrite the following sentence in a clear, concise style:

As the inclement weather still continues on, we arrived at a decision at an early hour this morning to postpone the auction until some time in the future.

(3) Rewrite the following sentences, correcting any errors they may contain:

- (a) Between you and I, I doubt it.
- (b) It is me.
- (c) There is no objection to you going.

(4) Which is the better of the following?

- (a) The cloth's color.
- (b) The color of the cloth.

(5) Why are the following expressions incorrect?

- (a) The more healthier a person is, etc.
- (b) This suit is warranted to wear good.
- (c) He divided up the money between the three.

(6) Which of the following sentences is correct, and why?

- (a) Filing and indexing is easy work.
- (b) Filing and indexing are easy work.

(7) Correct and rewrite the following sentences:

- (a) This dresser and this chiffonier is to be sold cheap.
- (b) It is somewhat risky to unconditionally guarantee.
- (c) This is a tasty design.

(8) Explain the proper use of *shall*, *will*, *should*, and *would*, giving examples.

(9) Decide which is the better of the following sentences and explain why it is the better:

- (a) This is the check which I signed.
- (b) This is the check that I signed.

(10) Why is the sentence, "He don't know nothing," incorrect?

(11) Correct and rewrite the following sentences:

- (a) He acted awfully funny.
- (b) Get your lady friend a ring.
- (c) The majority of these are sold.
- (d) I only saw three men.
- (e) The price is one dollar per pair.
- (f) I will come, providing he does.
- (g) There ain't no reason for it.

(12) Explain the difference in the meaning of the following pairs of words and write sentences illustrating the correct use of each word: (a) May, can; (b) like, love; (c) likely, liable; (d) farther, further; (e) consider, think; (f) accept, except; (g) principle, principal.

PUNCTUATING AND EDITING

EXAMINATION QUESTIONS

(1) Copy the following, inserting the appropriate capitals and marks of punctuation and correcting any present punctuation that may be wrong:

(a) these new mahogany toilet stands are dreams of beauty and are all of the simple substantial designs now deservedly so popular those who have seen them are delighted.

(b) These toilet stands are in french and colonial styles have the tall oval mirrors that are graceful as well as convenient for viewing sitting or standing and are polished and finished to perfection.

(c) Napoleon said Sentiment rules the world while its true that sentiment gives a certain charm to the antique and puts a sentimental price on it still there is a practical side to the question there are thousands of fine furniture lovers ready to pay the sentimental prices for antiques could they find them but there's the rub the supply cannot meet the demand To be sure modern skill cannot make a piece of furniture one hundred and fifty years old but it can study an old 4 post bed for instance that dates back a century and a half and reproduce it so closely that the sturdy old cabinet-maker of our great-great-grandfather's day couldn't tell "one from t'other."

(d) For this christmas trade we have bought unusually high grade umbrellas such as will please men of the most exacting taste The silk is pure and strong the frames light and close rolling the handles are truly art works exquisitely

carved woods old ivory with rich silver decorations and curious designs in natural wood. There is no better present for a man than one of these and the gift will be conspicuous for its elegant quality.

(e) truth is one of the most important, and necessary principles of advertising. indeed it is so necessary to advertise the truth and so dangerous to advertise something different that it might be considered the most important principle of all. truth in advertising does not mean revealing all the secrets of a business. some facts are better left unsaid. neither does it mean a shrewd manipulation of language, that may be perfectly true in its direct sense but wholly false in the impression it makes on the public mind. If truth is a valuable quality the simpler and clearer it is spoken the greater and better are its results. After all advertising is of little value if it is not believed and the more it is believed the greater are its possibilities so that one of the first aims in writing is to get a fast hold on public confidence. truth accomplishes this. truth does not permit a store to claim superiority at all times on all things. The world has become too well educated even to consider such a claim. In fact statements of this class belong to the purple ostrich business. They stamp an advertisement at once as an exaggeration and even if part of it is true the reader doesn't believe it. truth can't be twisted. It is a straight line and it is the shortest distance between fact and credulity. It is a necessary factor in any business that hopes to live in the 20th century; If there is one thing more necessary for a business than truth telling it is having truth that is worth the telling.

(f) May we send one of these sets of books on approval remember that we want you to return the shipment at our expense if you are not pleased, You take no risk we take it all.

(g) The tub is of best white cedar thoroughly seasoned the four hoops are of heavy galvanized wire electrically welded. The mechanism is all closed from the top, no ice can get into the cogs the youngster can turn the freezer without danger of having his fingers caught.

(h) The half-leather binding see page 26 paragraph 5 will make the set cost you \$45.

(i) There are a number of things, to be considered namely the price the time of delivery and the guarantee that the makers are willing to give.

(2) Copy the following sentences, and expressions, using the hyphen, making solid compounds, or writing words separately, in accordance with the rules given:

(a) This first class piece of broad cloth is a high grade bargain at the price we offer it.

(b) These finely illustrated books may be purchased with twenty one dollar payments.

(c) A 2 pound can.

(d) A single breasted jacket.

(e) A dangerous wash out on the railroad.

(f) A carefully-constructed shoe.

(3) Why is it better to do all editing of copy before manuscript is sent to the printer?

(4) What is the proper way of indicating to the printer that he is to set up some words that have been crossed out?

(5) (a) What is the proper method of indicating to the printer that words are to be set in *Italic*? (b) What is the proper way of marking for small capitals? (c) What is the proper way of marking for black-faced type? (d) What is the proper way of indicating that a letter written as a capital should be set as a lower-case letter?

(6) How may periods in hand-written copy be clearly distinguished from commas?

(7) How may an abbreviation be marked so that the printer, in setting the word, will spell it out in full?

(8) Give an example of how additional sheets of copy may be numbered when they are inserted in the manuscript after the first numbering.

1

(9) When there is no room on the face of a sheet for writing a paragraph that should be added, what is the best method of adding the matter?

(10) Assume that the following words were divided as shown at the ends of lines: *advert-isement*, *parall-el*, *pron-ounce*, *a-gain*, *chan-ce*. Show how the words should be divided or explain why they should not be divided.

TYPE AND TYPE MEASUREMENTS

(PART 1)

EXAMINATION QUESTIONS

(1) How may the advertisements of newspapers and magazines be studied to advantage?

(2) What is the shoulder of a type, and why is it necessary?

(3) To what does height of body refer?

(4) Are lower-case letters like *a* and *n* ever 18 points high in an 18-point type?

(5) Explain the point system in your own words.

(6) What is an em of type?

(7) What unit of measurement is ordinarily used in referring to column widths?

(8) What are quads and spaces, and for what purposes are they used?

(9) (*a*) What are leads, and why are they used? (*b*) In what different thicknesses are leads made? (*c*) What is a 6-point lead called?

(10) Explain the difference between display type and body type.

(11) (*a*) In what widths are display types made? (*b*) Which one of these widths is the most valuable for general use in advertising? (*c*) Why is it advisable to avoid the use of extra-condensed type?

(12) (a) Name the two most common styles of body type. (b) Which of these is used more extensively for newspaper advertisements? (c) Name three other styles of body type.

(13) (a) What are the usual sizes of body type? (b) Why is it not advisable to call for 7-, 9-, and 11-point type in newspaper offices?

(14) How many lines of 24-point type set solid will go into a space 1 inch deep?

(15) How many words of copy should be written to fill a space 4 inches deep by $3\frac{3}{4}$ inches wide with 10-point Old-Style Roman set solid?

(16) Explain how the area of triangles, circles, and ovals may be calculated.

(17) If several display lines and illustrations must appear between the body-matter sections, how may the area of this irregular body space be calculated?

(18) How many words of 6-point should be figured as an average for a line 12 picas long?

(19) What is about the widest that 8-point can be set to present a readable appearance?

(20) What is the thickness of the face of a 3-point, plain-rule border?

(21) (a) What borders can be called for in lengths of even picas and half picas? (b) What borders can be used only in lengths of even picas?

(22) (a) What is the width and length of the standard newspaper column? (b) What is the standard width of a 2-column newspaper space?

(23) What are the measurements of the type page, column width, and column rule of such magazines as Munsey's?

(24) Explain what is meant by the terms inch and agate line in measuring advertising space.

TYPE AND TYPE MEASUREMENTS

(PART 2)

EXAMINATION QUESTIONS

(1) Name the characteristics of the following types: (a) Post Old Style Roman No. 2; (b) John Hancock; (c) Gothic Condensed No. 1; (d) Caslon Old Style; (e) Lining Cushing No. 2; (f) Cheltenham.

(2) Name one type that would be appropriate for the display of an Easter millinery newspaper advertisement.

(3) If it were desired to use John Hancock for the display of a 4-inch, double-column newspaper advertisement, and the heading "Vacation Suggestions" had to be set in one line in capitals and lower case, in a space not exceeding 21 picas wide, what size should be selected?

(4) What is the principal difference between Post Old-Style Roman No. 1 and Post-Old-Style Roman No. 2?

(5) What is a very strong type for posters?

(6) What type would be suitable for an invitation to some special store event, the idea being to have the card or letter in the style of a social invitation?

(7) Why are some types good for magazine and trade-paper advertisements, but not suitable for newspaper advertisements?

LAYOUTS

EXAMINATION QUESTIONS

- (1) What should be the first step in making a layout?
- (2) Explain how the size of display type for a line of given length may be determined.
- (3) If the styles and sizes of display type that a distant printing office has are not known, what is the best way of preparing the layout of an advertisement?
- (4) Why is it advisable, when possible, to consult the printer about display type, borders, etc. to be used in advertisements?
- (5) Prepare a layout for a single-column newspaper advertisement, using the following copy. Decide for yourself how deep the advertisement should be.

Sea Trout, 5c. lb. Caught today. Right from the weirs. A splendid substitute for bluefish, which is expensive at present. A rich, dark-meated fish, delicious for frying, baking, or broiling. Easy to cook. Far better for your health than impure meat products. Better try some today. WILLIAMS BROS., 213 Union Street.

- (6) Prepare a layout for a 4-inch, single-column, magazine advertisement (quarter-page), using the following copy:

Easy-Tying Cravats. It is almost impossible to tie a poor Cravat and obtain a graceful and effective knot. The fault lies not alone in the fabric, but also in the shape of the Cravat. KEISER CRAVATS overcome these faults. Being made of the better cravat silks, with neck bands and ends properly proportioned, Keiser Cravats almost tie themselves—they slip into shape so easily. Keiser Cravats bear the guarantee label—look for it. Keiser-Barathea staples in

black, white, plain colors, and figures—also white or black for evening dress. An illustrated book—"The Cravat"—on the ethics of Correct Dress, sent anywhere on receipt of 6 cents in stamps. JAMES R. KEISER, wholesale only, 10-16 W. 20th St., New York.

(7) Write and lay out a 4-inch, double-column, newspaper advertisement for a retailer of your town that handles men's "Last-Long" hose. These socks are guaranteed by the manufacturers to last 6 months without ripping, raveling, or tearing or wearing through. In case any pair does rip, ravel, or wear or tear through, the retailer is authorized to replace it with a new pair. The retailer gives a certificate with each sale that covers this guarantee. The hose can be had only in boxes containing 6 pair. They are made of good lisle; are black with white feet; are full-fashioned, that is, are fashioned to fit the feet; and the seams are woven—not cut and sewn. Price, \$2 a box.

NOTE.—The copy given in Questions 5 and 6 may be transposed or changed slightly if better arrangement will thereby be made possible.

PROOF-READING

EXAMINATION QUESTIONS

(1) Why is it better in newspaper advertising to avoid a second proof of an advertisement?

(2) Is it ever advisable to allow any advertisement to be published without seeing a proof of it?

(3) (a) How should a proof be indorsed when it is right as it stands and requires no change? (b) How should it be indorsed when all corrections have been marked and the writer does not wish to see a second proof? (c) How should the proof be indorsed when it is thought advisable to see a second proof?

(4) What is the principal difference between the proof-reading work of a proof-reader in the printing office and the work of an ad-writer on proof of his own copy?

(5) Why is the method of indicating corrections in an orderly manner directly opposite the line containing the errors to be preferred where there are many corrections?

(6) On the next page is copy for the matter set up as Exercises I and II. Compare this copy very carefully with Exercises I and II, and indicate by the proper marks what corrections should be made in the two proofs. Exercises I and II are then to be returned for criticism.

(7) Exercise III shows the proof of a panel of a department-store advertisement as it came to the ad-writer after a hasty reading in a newspaper office. Assume that it is

COPY FOR EXERCISE I

This Stylish Three Button Sack Suit

is to be THE thing with the young fellows this fall. In one of the new brown effects it will be simply stunning--that is, if it's one of ours. Medium-long lapel. Coat just long enough to have the dignified "dressy" appearance. Note the distinctive cut of the front.

Made to Measure for \$15

We'll hand-tailor character and individuality into the shoulders and curve the waist line just enough to make it becoming. Manly young fellows don't like the overdone effeminate touch of the ready-made coat.

Come in and get our Fall Style Book and samples of new fall suitings.

Open Monday, Wednesday, and Saturday evenings.

Green & Brown

1032 Market Street

COPY FOR EXERCISE II

HARMONY AND MODERATION IN ADVERTISING TYPE

The typographical appearance of a newspaper has a great deal to do with its success, both as a newspaper and as an advertising medium. It lies within the power of every newspaper to be attractive and in good taste, typographically. Typography is an art in which is concentrated the best that the art of all previous generations has learned of form and effect. The type foundries are today casting faces of type that fulfil every requirement of artistic typography, and it lies with the newspaper to select harmonious faces that will give the most attractive appearance to the paper, when used day after day in varying combinations.

The Star has from year to year made a number of purchases of new faces of type, selecting the effective and attractive styles. The Star's policy in reference to type is to select only that which enters into the harmony of the paper. The typographical harmony of a newspaper is like harmony in music or architecture. It is a fundamental, attractive force, without which all the rest is ineffective. The note to which the harmony of The Star is attuned is "moderation." It is only by the use of type of moderate size that all the pages of a newspaper can be made attractive. Type that is grotesquely large or illegibly small has the worst sort of effect on the general appearance of a newspaper.

When a newspaper's type is of moderate size and is harmonious, the eye easily grasps the facts and figures set forth in the type, and reading its advertising pages becomes a pleasure--not a task. Newspapers that neglect harmony and moderation in the use of type are constantly driving the reader away from the advertising columns. It is the constant purpose of The Star to attract the reader to all its advertising columns.

The first purpose of type is that it shall be read. Therefore, in selecting its type, The Star has sought always for type that is not only attractive and effective but also legible. Type may be illegible from any one of a number of reasons--because it is too small, or because the letters are not cut in conformity with the rules of legibility, or because it is too large.

That type may not be easily read on account of being too large seems like a paradox, but it is not a paradox. The process of reading is largely photographic; the eye takes in at a glance that which lies within its focus, and of course the nearer the object, the narrower the focus. The eye will take in 10-foot type a block away, or two blocks away; it will take in easily type a foot high when it is across the street on a signboard, or type 3 feet high when it is a block away in an electric light; but the eye does not easily read a type that is an inch high when the type is within a foot of the point of vision, for the simple reason that the eye cannot physically focus itself to take in at that range words composed of type of that size.

COPY FOR EXERCISE III

Panel #7

Smartly Tailored Suits } 18 ft lead

Specially Priced } 12 ft "

10 ft { You will find unparalleled ^{at} completeness in our assortments of stylish suits, both imported and American-made. All models worth while are here.

What is the use of worrying about how a suit will "turn out"? Try on one of our models--all of them the work of skilled tailors--and you will know at a glance the cut, fashion and becomingness of the suit.

Three groups, described below, claim the place of honor today. We may lay special stress on the smart lines of the suits at \$27. The cut of the coat tends to give slenderness to the figure. It may be just the coat you are looking for.

9 ft { At \$25.35, regularly \$30--Fine chevots and broadcloth suits, made with smart; mannish sack coats, bound with braid, or 36-inch semi-fitting, single-breasted jackets, seams strapped, beautifully tailored, finished with rows of stitching. The skirts side-plaited, finished with bias fold.

At \$25, regularly \$35--Velveteen suits, made with hip-length, double-breasted jackets, trimmed with braid, lined with a guaranteed satin lining for two seasons. Skirts side-plaited, trimmed with braid.

At \$27, regularly \$37.50--Suits of fine broadcloth, made with a 36-inch, double-breasted jacket, the new ~~shield~~ front, giving the tapering waist effect, inlaid collar and cuffs of velvet, skirt side-plaited, with front gore forming plaited panel.

(Third Floor, Old Building.

6 ft. ital

proof of copy that you had sent. Answer the queries; do not try to edit the language, but correct any positive error that may have passed unnoticed in copy, and look carefully for errors in the proof that have not been detected and marked by the newspaper proof-readers; indorse the proof properly. Then return the sheet for criticism. On the previous page is the original copy sent to the newspaper for this panel. The sizes of type in Exercise III were those called for by the directions on copy; they appear somewhat small on account of the reduction in photographing. In answering the query about price, you may assume what the original figure was; and you may also assume that the obscurely written word in the copy is "shield."



Life

History

1765

rolling

Just above



This Stylish Three Button Sack Suit.

is to be THE thing with the young fellows this Fall. In one of the new brown effects it will be simply stunning—that is, if its one of ours. Medium-long lapel coat just long enough to have the dignified “dressy” appearance. Note the distinctive cut of front.

for \$15.

We'll hand-tailor character and individuality into the shoulders. And curve the waist line just enough to make it becoming.

Young Manly fellows don't like the overdone effeminate touch of the ready-made coat,

Come in and get fall Style Book and samples of new Fall suitings.

Open Monday; Wednesday and Saturday Evenings.

GREEN & BROWN,

1032 Market st.

Name of Student _____

Street and No. _____

City _____ County _____ State _____

C. L. and No. _____

NOTE.—This proof contains many more errors than would be found in a proof sent out by a good printing office, but the errors are left in order that practice may be had in using the various proof-marks. Compare carefully with the copy given in Examination Questions. This proof with proper corrections marked thereon must be returned for criticism together with the answers to the Examination Questions of *Proof-Reading*.

Abstract—The purpose of this study was to determine if there were differences in the prevalence of dental caries between children who had been exposed to fluoride varnish and those who had not. The study was conducted in a community-based setting in a low-income urban area. A total of 100 children aged 5-6 years were recruited from two different groups: one group had received fluoride varnish treatment and the other group had not. All children underwent a clinical examination by a dentist to assess the presence or absence of dental caries. The results showed that the prevalence of dental caries was significantly lower in the group that had received fluoride varnish treatment compared to the group that had not. These findings suggest that fluoride varnish may be an effective method for preventing dental caries in children.

TOTAL

AWONG & NEED

2013년

YOUNG & RUBIN

213 ml

EXERCISE II

Harmony and Moderation in advertising Type.

The typographical appearance of a newspaper has a great deal to do with its success, both as a newspaper and as an advertising medium. It lies within the power of any newspaper to be attractive and, in good taste, typographically. Type is an art in which is concentrated the best that the art of all previous generations has learned of form and effect. The type foundries are casting to-day faces of type that fulfil every requirement of artistic typography, and it lies with the newspaper to select harmonious faces that will give the attractive appearance to the paper; when used day after day, entirely varying combinations.

The Star has from year to year made a number of purchases of new faces of type, selecting the attractive and effective styles. The Stars policy in reference to type is to select only that which enters into the harmony of the paper. The typographical harmony of a newspaper is like harmony in music or architecture. It is a fundamental, attractive force, without which all the rest is ineffective. The note to which the harmony of the star is attuned is "moderation. It is only by the use of type of moderate size that all the pages of a newspaper can be made attractive. Type that is grotesquely large or illegibly small has the worst sort of effect on the general appearance of the newspaper.

When a newspaper's type is of moderate size and harmonious, the eye easily grasps the facts and figures set forth in the type and reading its advertising pages becomes a pleasure—not a task. newspapers that neglect harmony and moderation in the use of type are constantly driving the reader away from the advertising columns.

It is the constant purpose of The Star to attract the reader to all

selecting its type and that its sought-always-for type that is not only attractive and effective, but also legible. Type may be illegible from anyone of a number of reasons—because it is too small, or because the letters are not cut in uniformity with the rules of legibility, or because it is too large.

That type may not be easily read on account of being too large seems like a paradox, but it is not a paradox. The process of reading is largely photographic; the eye takes in at a glance that which lies with in its focus, and of course the nearer the object the narrower the focuss. The eye will take in ten-foot type a block away or 2 blocks away; it will take in easily type a foot high when it is across the street on a signboard or type three feet high when it is a block away in a electric light; but the eye does not easily read a type that is an inch high when the type is within a foot of the point of vision, for simple reason that the eye cannot physically focus itself to take in at that range words composed of type type of that size.

NOTE.—This proof contains many more errors than would be found in a proof sent out by a good printing office, but the errors are left in order that practice may be had in using the proof-marks. Compare carefully with copy given in Examination Questions. This proof with proper corrections marked thereon must be returned for criticism together with the answers to the Examination Questions of *Proof-Reading*.

Name of Student _____

Street and No. _____

City _____ County _____

State _____ C. L. and No. _____

Smartly Tailored Suits

Specially Priced

You will find unparalleled completeness in our assortments of stylish suits, both imported and American made. All modes worth while are here.

What is the use worrying about how a suit will "turn out?" Try on one of our models—all of them the work of skilled tailors—and you will know at a glance the cut, fashion and becomingness of the suit.

Three groups, described below, claim the place of honor today. We may lay special stress on the smart lines of the suits at \$27. The cut of the coat tends to give slenderness to the figure. It may be just the coat you are looking for.

At \$23.75, regularly \$30—Fine cheviots and broadcloth suits, made with smart, mannish sack coats, bound with braid, or 36-inch semi-fitting, single breasted jackets, seams strapped, beautifully tailored, finished with rows of stitching. The skirts side-plaited, finished with bias fold.

At \$25, regularly \$35—Velveteen suits, made with hip-length, double-breasted jacket, trimmed with braid, lined with as guaranteed satin lining for two seasons. Skirts side-plaited, trimmed with braid.

At \$27, regularly \$37.50—Suits of fine broadcloth, made with a 36-inch, double breasted jacket, the new shield front, giving the tapering waist effect, inlaid collar and cuffs of velvet, skirt side-plaited, with front gore forming plaited panel.

Third floor, Old Building.

3 more lines 8-pt
needed to fill panel

NOTE.—This is a slightly reduced reproduction of a proof of part of a department-store advertisement. It has been given a hasty reading in the office of the newspaper and has come to you for approval. Several errors have been marked. Read carefully for other errors, comparing proof with the copy given in Examination Questions; do not attempt to edit, but correct any positive error that may have slipped by unnoticed in copy; answer the queries; provide for the shortage of three lines; and indorse the proof properly. Then return this sheet for criticism.

Name of Student _____

Street and No. _____

City _____ County _____ State _____

C. L. and No. _____

Smartly Tailored Suits
Specially Priced

Yon af natsjonalitet 2. juli 1944. Du vil bli registrert i den norske statsregisteret. Du vil bli registrert i den norske statsregisteret. Du vil bli registrert i den norske statsregisteret.

What is the use worrying about how a suit will turn out? Try on one of our models—all of them the work of skilled tailors—and you will know it is almost the old-fashioned and trustworthy of the suit.

Three groups developed before dawn the night of Sunday night. We may say special series on the night of the 22nd. The end of the first series to give standards to the group. It may be just the first you are looking for.

Small time interest rates about 10% per annum. The rate of interest on the loan is 10% per annum. The rate of interest on the loan is 10% per annum. The rate of interest on the loan is 10% per annum.

and this is the only one of the kind in the world. It is a very rare and valuable specimen, and is now in the possession of the British Museum.

about 200,000, and limited—50,000 (category 4, 1988 R.A. index). Isopogon was self-seeding, but seed viability probably declines in other flow water habitat, under more rigorous and periodic lower flowing ground water threat from industrial effluents, see [http://www.cse.cmu.edu/](#)

to - 8 and room E
level of this I believe

There is a slight adjustment in the amount of gas in a representative atmosphere. It has been found that the weight of the atmosphere was one ounce for each cubic foot of space. The weight of the atmosphere was one ounce for each cubic foot of space. The weight of the atmosphere was one ounce for each cubic foot of space.

1. *Staphylococcus aureus*

2.4.3. *Small Business*

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

48



I.C.S. Ad= Writers' Copy Table

This table is an extension of the Table of Words to Square Inch, printed elsewhere in this Section. Where the space measurements are in whole numbers or in fractions not smaller than $\frac{1}{4}$ inch, this table may be used to find the number of words that may be set in the area, and thus save the ad-writer the trouble of computing. The small figures give approximately the number of words of unbroken matter that can be set solid or 2-point leaded in various sizes of *Old-Style Roman* type, in areas of 1 square inch to 20 square inches. Owing to the differences between Old-Style Romans made by different type foundries, these numbers cannot be regarded as absolutely correct in every case, but they are accurate enough for all practical purposes. Allowances must be made for paragraph indentions, break lines, display lines, panel headings, etc.

How to Use the Table.—Ascertain first the width and the depth of the space in which the body type is to be set. Move the finger down the column at the left edge of the table until a figure that corresponds to the larger dimension of the space is reached. Then move the finger to the right until it is in a column that has at the top or bottom a figure that corresponds to the smaller dimension of the space. At this point, which will be one of the small tables, the figures will apply to the area in question. As indicated in the second vertical column from the left, the first line in this small table gives the number of words for $5\frac{1}{2}$ -point set solid and 2-point leaded, respectively; the second line gives the numbers for 6-point, and so on. *S* stands for solid; *L* for leaded.

Examples Showing Use of the Table. *Example 1.*—Find the number of words that can be set in 10-point solid in a space 4 inches wide by 3 inches deep. Move the finger down the vertical column at the extreme left until 4 is reached; then move the finger across to the right until the column is reached that has 3 at the top and at the bottom. The fourth line in the small table at this point shows that 252 words will be required to fill a space 4 in. \times 3 in. with 10-point solid Old-Style Roman.

Example 2.—Find the number of words that can be set in 6-point leaded in a space $3\frac{1}{2}$ in. \times $1\frac{1}{4}$ in. Move the finger down the vertical column at the extreme left until $3\frac{1}{2}$ is reached; then move the finger to the right until it is in the column that has $1\frac{1}{4}$ at the top and at the bottom. The number in the second line of this small table, in the *L* column, is 149, which is about the number of words required to fill a space $3\frac{1}{2}$ in. \times $1\frac{1}{4}$ in. with 6-point leaded Old-Style Roman.

Example 3.—Find the number of words that can be set in 8-point solid in a space $4\frac{1}{4}$ in. \times $3\frac{3}{4}$ in.

Move finger down this column to figure that represents one dimension of space. Then move to right until in column that has at top or bottom the figure representing the other dimension.	1		1 1/4		1 1/2		1 3/4		2		2 1/4		2 1/2	
SIZE OF TYPE	S	L	S	L	S	L	S	L	S	L	S	L	S	L
5 1/2	54	42	67	52	81	63	94	73	108	84	121	94	135	105
6	47	34	59	44	70	51	82	60	94	68	106	76	117	85
8	32	23	40	29	48	34	60	43	64	46	72	52	80	57
10	21	16	26	20	31	24	39	30	37	28	47	36	52	40
12	14	11	17	14	21	16	26	21	25	19	31	25	35	27
18	7	5	9	6	11	8	13	9	12	9	15	11	17	12
5 1/2	67	52	101	88	121	106	141	110	165	129	189	147	202	157
6	59	44	88	64	106	76	123	89	144	104	168	126	176	127
8	40	29	50	33	72	52	84	60	98	70	119	88	120	86
10	26	20	33	25	47	36	55	42	64	49	80	61	86	62
12	17	14	22	17	31	25	37	29	43	34	56	44	61	48
18	9	6	11	8	16	11	18	13	21	15	28	20	31	22
5 1/2	81	63	121	92	165	129	216	168	270	210	303	237	337	262
6	70	51	108	84	147	110	188	136	210	155	273	210	303	237
8	48	34	60	43	94	64	141	102	164	123	213	172	252	204
10	31	24	39	30	64	49	102	74	119	92	172	136	191	144
12	21	16	26	21	55	42	80	60	104	80	162	126	160	122
18	10	7	13	9	37	29	56	44	84	64	116	88	118	90
5 1/2	94	73	118	92	165	129	216	168	270	210	303	237	337	262
6	82	60	103	74	144	104	188	136	210	155	273	210	303	237
8	56	40	70	50	98	70	147	102	164	123	213	172	252	204
10	37	28	46	35	64	49	112	80	126	92	181	144	200	144
12	25	19	31	24	55	42	84	64	104	80	162	126	160	122
18	12	9	15	11	37	29	56	44	84	64	116	88	118	90
5 1/2	108	84	135	105	162	126	216	168	270	210	303	237	337	262
6	94	68	118	85	147	110	188	136	210	155	273	210	303	237
8	64	46	80	58	96	69	141	102	164	123	213	172	252	204
10	42	32	52	40	64	48	102	74	119	92	172	136	191	144
12	28	22	35	27	42	33	64	48	84	64	116	88	118	90
18	14	10	17	12	21	15	28	20	31	22	35	25	39	28
5 1/2	121	94	152	118	182	142	213	165	243	189	273	213	337	262
6	106	76	132	90	158	115	185	134	211	153	238	172	252	204
8	72	52	90	65	108	78	126	91	144	103	162	116	180	129
10	47	36	59	45	71	54	83	63	94	72	106	81	118	90
12	31	25	39	31	47	37	55	43	63	49	56	44	69	52
18	16	11	20	14	24	17	32	20	31	22	35	25	39	28
5 1/2	135	105	168	131	202	157	237	184	270	210	303	237	337	262
6	117	85	147	106	176	127	205	149	235	170	264	204	303	237
8	80	57	100	72	120	86	140	101	160	115	180	129	200	144
10	52	40	66	50	79	60	92	70	105	80	118	90	131	100
12	35	27	44	34	52	41	61	48	70	55	79	62	87	69
18	17	12	22	16	26	19	31	22	35	25	39	28	44	31

234

S L

3											
18	17	16	15	14	13	12	11	10	9	8	7
162	126	102	84	72	60	52	45	39	33	28	24
181	141	112	90	75	63	54	46	39	33	28	24
200	156	124	99	81	66	56	48	40	34	29	25
219	171	136	108	87	71	60	51	43	36	31	27
238	188	148	116	93	76	64	54	45	38	33	29
257	204	159	124	100	81	68	57	48	40	35	31
276	220	172	135	108	87	73	61	51	43	37	33
295	235	184	144	114	91	76	64	53	44	38	34
314	250	198	154	121	96	81	68	56	46	40	36
333	265	212	168	132	103	86	73	61	51	44	39
352	280	225	180	144	114	96	81	68	56	46	40
371	295	239	192	153	121	101	86	73	61	51	44
390	310	254	204	162	130	108	91	76	64	53	44
409	325	269	219	171	139	116	99	84	71	59	49
428	340	284	234	180	148	124	108	91	76	64	53
447	355	299	249	191	157	132	116	101	86	73	61
466	370	314	264	202	166	141	124	108	91	76	64
485	385	329	279	213	175	150	132	116	101	86	73
504	400	344	294	224	184	159	141	124	108	91	76
523	415	359	309	235	193	168	150	132	116	101	86
542	430	374	324	246	202	177	159	141	124	108	91
561	445	389	339	257	211	186	168	150	132	116	101
580	460	404	354	268	220	195	177	159	141	124	108
600	475	419	369	279	229	204	186	168	150	132	116
619	490	434	384	290	238	213	195	177	159	141	124
638	505	449	399	301	247	222	204	186	168	150	132
657	520	464	414	312	256	231	213	195	177	159	141
676	535	479	429	323	265	240	222	204	186	168	150
695	550	494	444	334	274	249	231	213	195	177	159
714	565	509	459	345	283	258	240	222	204	186	150
733	580	524	474	356	292	267	249	231	213	195	177
752	595	539	489	367	301	276	258	240	222	204	186
771	610	554	504	378	310	285	267	249	231	213	195
790	625	569	519	389	319	294	276	258	240	222	204
809	640	584	534	400	328	303	285	267	249	231	213
828	655	599	549	411	337	312	294	276	258	240	222
847	670	614	564	422	346	321	303	285	267	249	231
866	685	629	579	433	355	330	312	294	276	258	240
885	700	644	594	444	364	339	321	303	285	267	249
904	715	659	609	455	373	348	330	312	294	276	258
923	730	674	624	466	382	357	339	321	303	285	267
942	745	689	639	477	391	366	348	330	312	294	276
961	760	704	654	488	400	375	357	339	321	303	285
980	775	719	669	499	409	384	366	348	330	312	294
1000	790	734	684	510	418	393	375	357	339	321	303
1019	805	749	699	521	427	402	384	366	348	330	312
1038	820	764	714	532	436	411	393	375	357	339	321
1057	835	779	729	543	445	420	402	384	366	348	330
1076	850	794	744	554	454	429	411	393	375	357	339
1095	865	809	759	565	463	438	420	402	384	366	348
1114	880	824	774	576	472	447	429	411	393	375	339
1133	895	839	789	587	481	456	438	420	402	384	366
1152	910	854	804	598	490	465	447	429	411	393	375
1171	925	869	819	609	499	474	456	438	420	402	384
1190	940	884	834	620	508	483	465	447	429	411	393
1209	955	899	849	631	517	492	474	456	438	420	402
1228	970	914	864	642	526	501	483	465	447	429	411
1247	985	929	879	653	535	510	492	474	456	438	420
1266	1000	944	894	664	544	519	501	483	465	447	429
1285	1015	959	909	675	553	528	510	492	474	456	438
1304	1030	974	924	686	562	537	519	501	483	465	447
1323	1045	989	939	697	571	546	528	510	492	474	456
1342	1060	1004	954	708	580	555	537	519	501	483	465
1361	1075	1019	969	719	589	564	546	528	510	492	474
1380	1090	1034	984	730	598	573	555	537	519	501	483
1400	1105	1049	999	741	607	582	564	546	528	510	492
1419	1120	1064	1014	752	616	591	573	555	537	519	501
1438	1135	1079	1029	763	625	600	582	564	546	528	510
1457	1150	1094	1044	774	634	609	591	573	555	537	519
1476	1165	1109	1059	785	643	618	600	582	564	546	528
1495	1180	1124	1074	796	652	627	609	591	573	555	537
1514	1195	1139	1089	807	661	636	618	600	582	564	546
1533	1210	1154	1104	818	670	645	627	609	591	573	555
1552	1225	1169	1119	829	679	654	636	618	600	582	564
1571	1240	1184	1134	840	688	663	645	627	609	591	573
1590	1255	1199	1149	851	697	672	654	636	618	600	582
1609	1270	1214	1164	862	706	681	663	645	627	609	591
1628	1285	1229	1179	873	715	690	672	654	636	618	600
1647	1300	1244	1194	884	724	700	681	663	645	627	609
1666	1315	1259	1209	895	733	709	690	672	654	636	618
1685	1330	1274	1224	906	742	718	699	681	663	645	627
1704	1345	1289	1239	917	751	727	708	690	672	654	636
1723	1360	1304	1254	928	760	736	717	700	681	663	645
1742	1375	1319	1269	939	769	745	726	709	690	672	654
1761	1390	1334	1284	950	778	754	735	718	700	681	663
1780	1405	1349	1299	961	787	763	744	727	709	690	672
1800	1420	1364	1314	972	796	772	753	736	718	700	681
1819	1435	1379	1329	983	805	781	762	745	727	709	690
1838	1450	1394	1344	994	814	790	771	754	736	718	700
1857	1465	1409	1359	1005	823	800	780	763	745	727	709
1876	1480	1424	1374	1016	832	809	789	772	762	751	730
1895	1495	1439	1389	1027	841	818	798	781	771	760	739
1914	1510	1454	1404	1038	850	827	807	790	780	769	748
1933	1525	1469	1419	1049	859	836	816	799	789	778	757
1952	1540	1484	1434	1060	868	845	825	808	798	787	766
1971	1555	1499	1449	1071	877	854	834	817	807	796	775
1990	1570	1514	1464	1082	886	863	843	826	816	805	784
2009	1585	1529	1479	1093	895	872	852	835	825	814	793
2028	1600	1544	1494	1104	904	881	861	844	834	823	802
2047	1615	1559	1509	1115	913	890	870	853	843	832	811
2066	1630	1574	1524	1126	922	900	879	862	852	841	820
2085	1645	1589	1539	1137	931	909	888	871	861	850	829
2104	1660	1604	1554	1148	940	918	897	880	870	859	838
2123	1675	1619	1569	1159	949	927	906	889	879	868	847
2142	1690	1634	1584	1170	958	936	915	898	888	877	856
2161	1705	1649	1599	1181	967	945	924	907	897	886	865
2180	1720	1664	1614	1192	976	954	933	916	906	895	874
2200	1735	1679	1629	1203	985	963	942	925	915	904	883
2219	1750	1694	1644	1214	994	972	951	934	924	913	892
2238	1765	1709	1659	1225	1003	981	960	943	933	922	901
2257	1780	1724	1674	1236	1012	990	969	952	942	931	910
2276	1795	1739	1689	1247	1021	1000	978	961	951	940	919
2295	1810	1754	1704	1258	1030	1009	987	970	960	949	928
2314	1825	1769	1719	1269	1039	1018	996	979	969	958	937
2333	1840	1784	1734	1280	1048	1027	1005	988	978	967	946
2352	1855	1799	1749	1291	1057	1036	1014	997	987	976	955
2371	1870	1814	1764	1302	1066	1045	1023	1006	996	985	964
2390	1885	1829	1779	1313	1075						

INDEX

NOTE.—All items in this index refer first to the section (see the Preface) and then to the page of the section. Thus, "Abbreviations, §5, p24," means that abbreviations will be found on page 24 of section 5.

A

- A and an, Use of, §4, p36.
- Abbreviations, §5, p24.
- Address, Method of using an, §2, p43.
- Adjectives as antecedents, §4, p6.
 - for adverbs, Misuse of, §4, p17.
 - Order of, §4, p13.
 - Redundant, §4, p48.
 - Rules for comparing, §4, p10.
- Admonition to reader, §2, p40.
- Adtype exhibit of type sizes, §7, p62.
- Adver Condensed exhibit of type sizes, §7, p60.
- Adverbs, Comparison and position of, §4, p14.
 - for adjectives, Misuse of, §4, p15.
- Advertisement, Definition of, §2, p1.
 - in type, Example of, §6, p7.
- Advertisements, Complete and incomplete, §1, p24.
 - Components of, §1, p25.
 - Examples of constructing, §3, p31.
 - Functions of, §1, p22.
 - in series, §3, p47.
- Advertisers, Qualifications for, §1, p5.
- Advertising, Definition of, §1, p1.
 - faces, Requirements of, §6, p10.
 - Humorous, §3, p16.
 - mediums, Definition and classification of, §1, p21.
 - Relation of, to the other selling forces, §1, p3.
 - space, Method of measuring, §6, p28.
 - type, Best use of, §7, p3.
 - work, Persons concerned in, §1, p4.
- Ad-writer and printer, Relation between, §8, p18.
 - Writers' Chart, Directions for using, §8, p2.
- Agate line, Method of measuring advertising space by, §6, p28.
- type, Definition of, §6, p12.

- Alliteration, §3, p15.
- An and a, Use of, §4, p36.
- Analyses of model advertisements, §3, p33.
- Analysis of selling points, §1, p28.
- And and but, Use of, §4, p20.
- Antecedents, Rules for use of, §4, p3.
- Any, Ambiguity of, §4, p12.
- Apostrophe, Rules for using the, §5, p13.
- Arlington border, §7, p116.
 - Old-Style exhibit of type sizes, §7, p64.
- Article, Study of, §1, p27.
- Articles, Repetition of, §4, p37.
- At length and at last, Use of, §4, p18.
- Attention, How attracted, §1, p23.

B

- Bargain offer, Value of, §3, p8.
- Bates numbering-machine advertisement,
 - Method of writing, §3, p42.
- Be, Misuse of pronouns with, §4, p7.
- Black-faced type, Method of indicating, §5, p27.
- Blaine refrigerator analysis, §3, p36.
- Blind heading, §2, p15.
- Body matter, Definition of, §1, p26.
 - matter of advertisements, §2, p20.
 - type and display type, Distinction between, §6, p8.
 - type exhibit of sizes, §7, p104.
 - type, Methods of indicating, on layout, §8, p7.
 - type sizes and synopses, §6, p11.
 - type space, Method of measuring, §6, p16.
 - type width of various sizes, §6, p16.
- Bookman Old-Style exhibit of type sizes, §7, p100.
- Borders, Exhibit of, §7, p114.
 - Exhibit of plain-rule, §6, p24.
 - parallel, double and ornamental, Exhibit of, §6, p25.

Brackets, Rules for using, §5, p12.
 Brass rule, Exhibit of, §7, p112.
 Brockton border, §7, p117.
 Bulfinch border, §7, p117.
 Old-Style body type, §7, p108.
 Old-Style exhibit of type sizes, §7, p102.
 Business advertisements, §3, p28.
 But and and, Use of, §4, p20.

C

Calculating body-type space, §6, p16.
 Capitalization rules, §5, p15.
 Capitals, Method of indicating, §5, p27.
 Caret, Rules for using the, §5, p14.
 Case of pronouns after prepositions, §4, p8.
 of verbs, §4, p24.
 Caslon Bold Condensed exhibit of type sizes, §7, p76.
 Bold exhibit of type sizes, §7, p72.
 Bold Italic exhibit of type sizes, §7, p74.
 Old-Style body type, §7, p111.
 Old-Style exhibit of type sizes, §7, p70.
 Old-Style Italic exhibit of type sizes, §7, p69.
 Catch phrases, §3, p28.
 Century Expanded body type, §7, p109.
 Changes and corrections in proof, §9, p5.
 Chart, Ad-Writers', Directions for use of, §8, p2.
 Cheltenham Bold Condensed exhibit of type sizes, §7, p98.
 Bold exhibit of type sizes, §7, p96.
 Old-Style body type, §7, p107.
 Old-Style exhibit of type sizes, §7, p92.
 Wide body type, §7, p107.
 Wide exhibit of type sizes, §7, p94.
 Circles and ovals, How to measure, §6, p20.
 Classification of advertising, §1, p1.
 Clearness, Importance of, §3, p2.
 Cloister Black body type, §7, p108.
 Black exhibit of type sizes, §7, p78.
 Collective nouns, §4, p37.
 Colloquialisms, §3, p19.
 Colon, Rules for using the, §5, p6.
 Columns and pages of magazines, Dimensions of, §6, p27.
 and pages of newspapers, Dimensions of, §6, p26.
 Comma, Rules for using the, §5, p3.
 Common errors in English, Alphabetical list of, §4, p51.
 Comparison of adjectives, §4, p10.
 Comparisons, Double, §4, p13.
 Inadmissible, §4, p11.
 Components of copy, §2, p11.
 Composition, Benjamin Franklin method of improving, §3, p23.

Composition—(Continued)

 Logical arrangement of, §3, p21.
 Requisites for skill in, §3, p20.
 Compounding of words, §5, p19.
 Concentration, Value of, §3, p1.
 Conciseness, Value of, §3, p2.
 Condensed type, Definition of, §6, p9.
 Confidence, Method of inspiring, §1, p23.
 Conjunctions, Use and misuse of, §4, p18.
 Consumers, How to study, §1, p20.
 part in sales, §1, p13.
 Convex border, §7, p119.
 Conviction, Method of producing, §1, p23.
 Copy, Arrangement of, for layout, §8, p11.
 Change in style of, §2, p7.
 Classes of, §2, p2.
 Components of, §2, p11.
 Definition of, §1, p25.
 Editing of, §5, p25.
 Examples of writing, §3, p31.
 for advertisements, §2, p1.
 Method of brightening, §3, p17.
 Methods of furnishing duplicate, §8, p19.
 realistic, Method of writing, §3, p4.
 summary, Use of, §3, p31.
 Value of, §2, p1.
 Corbitt Condensed exhibit of type sizes, §7, p22.
 exhibit of type sizes, §7, p20.
 Correct and faulty diction, §4, p1.
 Corrections and changes in proof, §9, p5.
 Correlatives, §4, p46.
 Cushing exhibit of type sizes, §7, p104.
 Monotone body type, §7, p109.
 Customer, prospective, How to study a, §1, p20.
 Study of, §3, p24.
 Cut, Definition of, §1, p26.
 in price, Reasons for, §2, p37.

D

Dash, Rules for using the, §5, p10.
 Data-built copy, §2, p7.
 Declarative heading, §2, p14.
 Definitions, General, §1, p1.
 Description, Influences of medium on, §2, p29.
 Methods of writing, §2, p30.
 Purpose and amount of, §2, p28.
 Descriptions, realistic, Method of writing, §3, p4.
 Desire, Method of creating, §1, p23.
 De Vinne Condensed exhibit of type sizes, §7, p40.
 exhibit of type sizes, §7, p38.
 Extended exhibit of type sizes, §7, p42.

Dickens exhibit of type sizes, §7, p106.
 Direct-command heading, §2, p15.
 Directions to printers, Method of indicating, §5, p30.
 Display, Definition of, §1, p26.
 plan, Definition of, §1, p26.
 type and body type, Distinction between, §6, p8.
 type, Exhibit of various faces of, §7, p16.
 type, How to determine size of, §8, p15.
 -type sizes, §6, p8.
 Ditto marks, Rules for using, §5, p15.
 Division of words, §5, p21.
 Do, Misuse of, §4, p26.
 Double borders, Exhibit of, §6, p25.
 -column advertisement, Definition of, §6, p29.
 comparisons, §4, p13.
 negatives, §4, p45.
 Duplicate copy, Methods of furnishing, §8, p19.

E

Each, every, and no preceding antecedents, §4, p6.
 other and one another, Use of, §4, p13.
 Edited copy, Example of, §5, p29.
 Editing of copy, §5, p25.
 Em, Definition of, §6, p5.
 En, Definition of, §6, p6.
 Errors, common, Alphabetical list of, §4, p51.
 Exclamation point, Rules for using, §5, p9.
 Extended type, Use of, §6, p9.
 Extravagant and reasonable statements, §3, p4.

F

Faulty diction, §4, p1.
 Figures, Use of, §5, p23.
 File for advertisements, Use of, §2, p45.
 Firm name and address, Forms of, §2, p43.
 Fist mark, Rules for using the, §5, p15.
 Folioing of sheets and insertions, §5, p28.
 Former and latter, Use of, §4, p12.
 Foster exhibit of type sizes, §7, p16.
 Franklin method of practice in composition, §3, p23.
 French Old-Style body type, §7, p109.

G

General advertising, Definition of, §1, p2.
 publicity, Definition of, §1, p2.
 Goods, Study of, §1, p27.
 Gothic Condensed, No. 1, exhibit of sizes of type, §7, p34.
 No. 1 exhibit of type sizes, §7, p32.
 No. 8 exhibit of type sizes, §7, p36.

Grammar and advertising, §3, p19.
 Graphic border, §7, p114.

H

Had rather, and had better, Use of, §4, p41.
 Hand - numbering - machine advertisement, Method of writing, §3, p42.
 Heading or headline, Requirements of, §2, p11.
 Hearst exhibit of type sizes, §7, p56.
 High prices, Use of, §2, p34.
 How, Misuse of, §4, p16.
 Human nature, Study of, §3, p24.
 Humorous advertising, §3, p16.
 Hyphen, Rules for using the, §5, p10.

I

I and we, Use of, §3, p19.
 Illustration, Definition of, §1, p26.
 Inch method of measuring advertising space, §6, p28.
 Index marks, Rules for using, §5, p15.
 Indirect sale, Consumer's part in, §1, p14.
 Influencing the reader, Methods of, §1, p23.
 Informing copy, §2, p6.
 Initials, §7, p121.
 Inland French script, Exhibit of, §7, p113.
 Inserting of additional sheets in manuscript, §5, p28.
 Interest, Method of awakening, §1, p23.
 Interrogation mark, Rules for using the, §5, p8.
 Interrogative heading, §2, p15.
 Introduction for several articles, §2, p22.
 Purpose of the, §2, p20.
 Irregular verbs, List of, §4, p30.
 Italicizing, §5, p25.
 Italics, Method of indicating, §5, p27.

J

Jenson Italic exhibit of type sizes, §7, p68.
 Old-Style exhibit of type sizes, §7, p66.
 John Hancock Condensed exhibit of type sizes, §7, p86.
 Hancock exhibit of type sizes, §7, p84.
 Hancock Extended exhibit of type sizes, §7, p88.

L

Language, Beauty and harmony in, §3, p21.
 Latter and former, Use of, §4, p12.
 Laureate exhibit of type sizes, §7, p82.
 Layout for complex advertisements, §8, p16.
 Purpose of the, §8, p1.
 Steps in making a, §8, p4.
 Leading, Amount of, §6, p8.

Leads, Use of, §6, p6.
 Line method of space measuring, §6, p28.
 Lines of type to an inch, §6, p15.
 List of common errors, §4, p51.
 Local advertising, Definition of, §1, p1.
 Logical construction, §3, p21.
 Long primer, Definition of, §6, p12.

M

MacFarland body type, §7, p111.
 Condensed exhibit of type sizes, §7, p30.
 exhibit of type sizes, §7, p26.
 Italic exhibit of type sizes, §7, p28.
 Magazine border, §7, p116.
 columns and pages, Dimensions of, §6, p27.
 Mail-order advertising, Definition of, §1, p2.
 -order dealer to consumer, §1, p10.
 -order dealers, Classification of, §1, p10.
 -order sale, Consumer's part in, §1, p15.
 Manufacturer selling direct to consumer, §1, p9.
 Marketing, Combination methods of, §1, p13.
 Methods of, §1, p8.
 McClure body type, §7, p112.
 exhibit of type sizes, §7, p24.
 Me being, and I being, Use of, §4, p8.
 Measuring body-type space, §6, p16.
 Measures for body type, §6, p15.
 Medium or regular type, Definition of, §6, p9.
 Mediums, Definition and classification of, §1, p21.
 Men, Advertising to, §3, p26.
 Metaphors and similes, Inconsistent, §4, p51.
 Methods of marketing, §1, p8.
 Middlemen and retailers, Selling through, §1, p8.
 Mode, subjunctive, Use of, §4, p41.
 Modern Roman body type, §7, p109.
 Roman, Definition of, §6, p11.
 Modifying elements, Excessive use of, §4, p46.
 Monotype border, §7, p120.

N

Name and address, Method of using, §2, p43.
 Newspaper advertisements, Standard widths of, §6, p27.
 border, §7, p114.
 column and page, Dimensions of, §6, p26.
 No used for not, §4, p17.
 Nonpareil, Definition of, §6, p12.
 Nor or or after no or not, §4, p19.
 Notes to printer, Method of indicating, §5, p30.
 Nouns, Collective, §4, p37.
 Formation of plural, §4, p39.

Numbering-machine advertisement, Method of writing copy for, §3, p42.
 of copy and layout, §8, p12.
 of sheets and insertions, §5, p28.

O

Old-Style Roman body type, §7, p110.
 -Style Roman, Definition of, §6, p11.
 Or or nor, Subjects connected by, §4, p25.
 Originality, §3, p15.
 Ornamental borders, Exhibit of, §6, p25.
 Ovals and circles, How to measure, §6, p20.

P

Pabst Old-Style exhibit of type sizes, §7, p90.
 Paper, Kind of, to use for manuscript, §5, p28.
 Paragraph mark, Rules for using the, §5, p15.
 marks, Exhibit of, §7, p112.
 Method of indicating a, §5, p27.
 Paragraphing, §3, p18.
 Allowance for, in preparing copy, §6, p22.
 Paragraphs and words, Division of, §5, p21.
 Parallel borders, Exhibit of, §6, p25.
 Parenthesis marks, Rules for using, §5, p11.
 Period, Rules for using the, §5, p7.
 Phrase construction of possessive, §4, p9.
 Pica, Definition of, §6, p5.
 Picas, Method of calculating in, §6, p18.
 Plain-rule borders, §6, p24.
 Plan of selling, §2, p40.
 Plural and singular verbs, Use of, §4, p24.
 of nouns, Forming the, §4, p39.
 Plurals, Apparent, that are singular, §4, p38.
 Poetical words in prose, §4, p50.
 Point system, §6, p4.
 Points, selling, Definition of, §1, p27.
 Possessive case, Methods of indicating the, §4, p8.
 Possessives with verbal nouns, §4, p27.
 Post Condensed exhibit of type sizes, §7, p50.
 Old-Style Italic exhibit of type sizes, §7, p52.
 Old-style Roman No. 1 exhibit of type sizes, §7, p46.
 Old-style Roman No. 2 exhibit of type sizes, §7, p48.
 Powell exhibit of type sizes, §7, p80.
 Prepositions, Proper use of, §4, p21.
 Price and quality, Relation of, §2, p36.
 Importance of, §2, p34.
 When to omit, §2, p35.
 Printer and ad-writer, Relation between, §8, p18.
 notes to, Method of indicating, §5, p30.
 Printing-office style, §5, p20.

Progressive passive forms of verbs, §4, p40.
 Pronoun and its antecedent, §4, p3.
 Place of, §4, p3.
 Pronouns, Misuses of, §4, p7.
 Precedence of, §4, p8.
 Proof, Handling of, by a proof-reader, §9, p5.
 Handling of, by an ad-writer, §9, p2.
 marks, Explanations of, §9, p8.
 Method of taking, §9, p1.
 -reading, Examples of, §9, p11.
 -reading wide-measure work, §9, p15.
 Prospective customer, How to study, §1, p20.
 customer, Study of, §3, p24.
 Punctuating of copy, §5, p1.

Q

Quads, Use of, §6, p6.
 Qualifications for advertisers, §1, p5.
 Quentell exhibit of type sizes, §7, p44.
 Quotation marks, Rules for using, §5, p12.
 Quotations in introductions, §2, p25.

R

Real-estate advertisement, Method of writing copy for, §3, p44.
 Realistic descriptions, Method of writing, §3, p4.
 "Reason-why" copy, §2, p7.
 Reasonable and extravagant statements, §3, p4.
 Rectangles, Method of calculating space in, §6, p18.
 Redundant adjectives, §4, p48.
 Refrigerator advertisement, Analysis of, §3, p36.
 Regular or medium type, Definition of, §6, p9.
 Reminding copy, §2, p2.
 Repetition of ideas, §3, p3.
 of words, §4, p48.
 Resinol soap advertisement, Method of writing, §3, p41.
 Retail advertising, Definition of, §1, p2.
 sales, Consumer's part in, §1, p19.
 Retailer-to-consumer method of selling, §1, p11.
 Retailers and middlemen, Selling through, §1, p8.
 Rinklets border, §7, p119.
 Roman, Old-Style and Modern, Distinction between, §6, p11.
 Roycroft exhibit of type sizes, §7, p54.
 border, §7, p115.
 Rugged brass-rule border, §7, p120.

S

Salesmanship copy, §2, p6.
 Sausage advertisement, Analysis of a, §3, p33.
 Schœffer Old-Style exhibit of type sizes, §7, p58.
 Scrap book, Use of, §2, p45.
 Script, Inland French, §7, p113.
 Seasonableness, §3, p13.
 Selling forces, Relation of, to advertising, §1, p3.
 plan, §2, p40.
 points, Analysis of, §1, p28.
 points, Definition of, §1, p27.
 points, How to obtain information about, §1, p31.
 Semicolon, Rules for using the, §5, p6.
 Sequence of ideas, §3, p3.
 Series in advertisements, §3, p47.
 Shall and will, Correct use of, §4, p28.
 Sheets and insertions, Numbering of, §5, p28.
 Short words and sentences, §3, p3.
 Should and would, Correct use of, §4, p28.
 Signature, Method of using a, §2, p43.
 Similes and metaphors, Inconsistent, §4, p51.
 Single-column advertisements, Definition of, §6, p29.
 Singular and plural verbs, Use of, §4, p24.
 Slang, §3, p19.
 and clipped words, §4, p49.
 Slug, Definition of, §6, p7.
 Soap advertisement, Method of writing copy for a, §3, p41.
 Space for body type, Method of measuring, §6, p16.
 Spaces, Use of, §6, p6.
 Specifying styles and sizes of type on layout, §8, p12.
 Split infinitive, §4, p27.
 Square-inch method of measuring body space, §6, p16.
 inch, Table of number of words to a, §6, p17.
 Squinting construction, §4, p47.
 Style, Printing-office, §5, p20.
 Subheadings, Value and use of, §2, p16.
 Subjunctive mode, Use of, §4, p41.
 Subordinate clauses, Excessive use of, §4, p47.
 Suggestive copy, §2, p2.
 Summary of copy, Use of, §3, p31.
 Superlative degree for the comparative, §4, p45.
 Synonyms, Use of, §3, p22.

T

- Table giving number of words per line, §6, p23.
 giving widths of newspaper advertisements, §6, p27.
 of lines of type per inch, §6, p15.
 of measures for body type, §6, p15.
 of number of words to a square inch, §6, p17.
- Than, Correct use of, §4, p19.
- That as a relative, Use of, §4, p4.
 who, and which, Use of, §4, p42.
- Timeliness in advertising, §3, p11.
- Trade advertising, Definition of, §1, p2.
- Transposition, Method of indicating, §5, p26.
- Triangular spaces, How to measure, §6, p20.
- Trite expressions, §4, p50.
- Truthfulness in advertising, §3, p6.
- Twentieth-Century border, §7, p119.
- Type features, §6, p2.
 for advertisements, Best use of, §7, p3.
 Importance of a knowledge of, §6, p1.
 measurements, §6, p4.
 page, Definition of, §6, p26.
 Sizes of, §6, p5.
 Specifying styles and sizes of, on a layout, §8, p12.
- Typewriter type, §7, p110.
- Typewritten copy, Advantage of, §5, p27.

V

- Verbal nouns with the possessive, §4, p27.
- Verbose expressions, §4, p48.
- Verbs, Common mistakes in the use of, §4, p26.
 irregular, List of, §4, p30.
 Progressive passive forms of, §4, p40.
 singular and plural, Use of, §4, p24.
- Very, Proper use of, §4, p46.

W

- Waist-sale, advertisement, Method of writing copy for a, §3, p44.
- We and I, Use of, §3, p19.
 and us, Use of, §4, p8.
- Webb exhibit of type sizes, §7, p18.
- When, while, and where, Use of, §4, p17.
- Which, who, and that, Use of, §4, p42.
- While, when, and where, Use of, §4, p17.
- Who or whom, Use of, §4, p45.
 which, and that, Use of, §4, p42.
- Widths of newspaper advertisements, §6, p27.
- Will and shall, Correct use of, §4, p28.
- Women, Advertising to, §3, p25.
- Words and paragraphs, Division of, §5, p21.
 Choice and use of, §3, p21.
 per line, Number of, §6, p23.
 to square inch, Table of number of, §6, p17.
- Would and should, Correct use of, §4, p28.

An act to prevent false and incorrect representations and advertisements concerning articles offered for sale and prescribing a punishment for the violation thereof. (Approved April 22, 1908)

The people of the State of California, represented in senate and assembly, do enact as follows:

Section 1. Any firm, person, corporation or association of persons, or any employee of such, or any of such, who in the newspapers or other periodicals of this state, or in public advertisements, or in communications intended for a large number of persons knowingly makes or disseminates any statements or assertions of facts with respect to his, its or their business affairs concerning the quantity, the quality, the value, the price, the method of production or manufacture, or the fixing of the price of his, its, or their merchandise or professional work; or the manner or source of purchase of such merchandise, or the possession of awards, prizes or distinctions; or the motive or purpose of a sale, intended to have the appearance of an advantageous offer, which is or are untrue or calculated to mislead, shall be guilty of a misdemeanor.

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7	" Minion
8	" Brevier
9	" Bourgeois
10	" Long Primer
11	" Small Pica
12	" Pica
14	" 2-line Minion or English
15	" 3-line Pearl
16	" 2-line Brevier
18	" Great Primer
20	" 2-line Long Primer or Paragon
22	" 2-line Small Pica
24	" 2-line Pica
28	" 2-line English
30	" 5-line Nonpareil
32	" 4-line Brevier
36	" 2-line Great Primer
40	" Double Paragon
42	" 7-line Nonpareil
44	" 4-line Small Pica or Canon
48	" 4-line Pica
54	" 9-line Nonpareil
60	" 5-line Pica
72	" 6-line Pica

